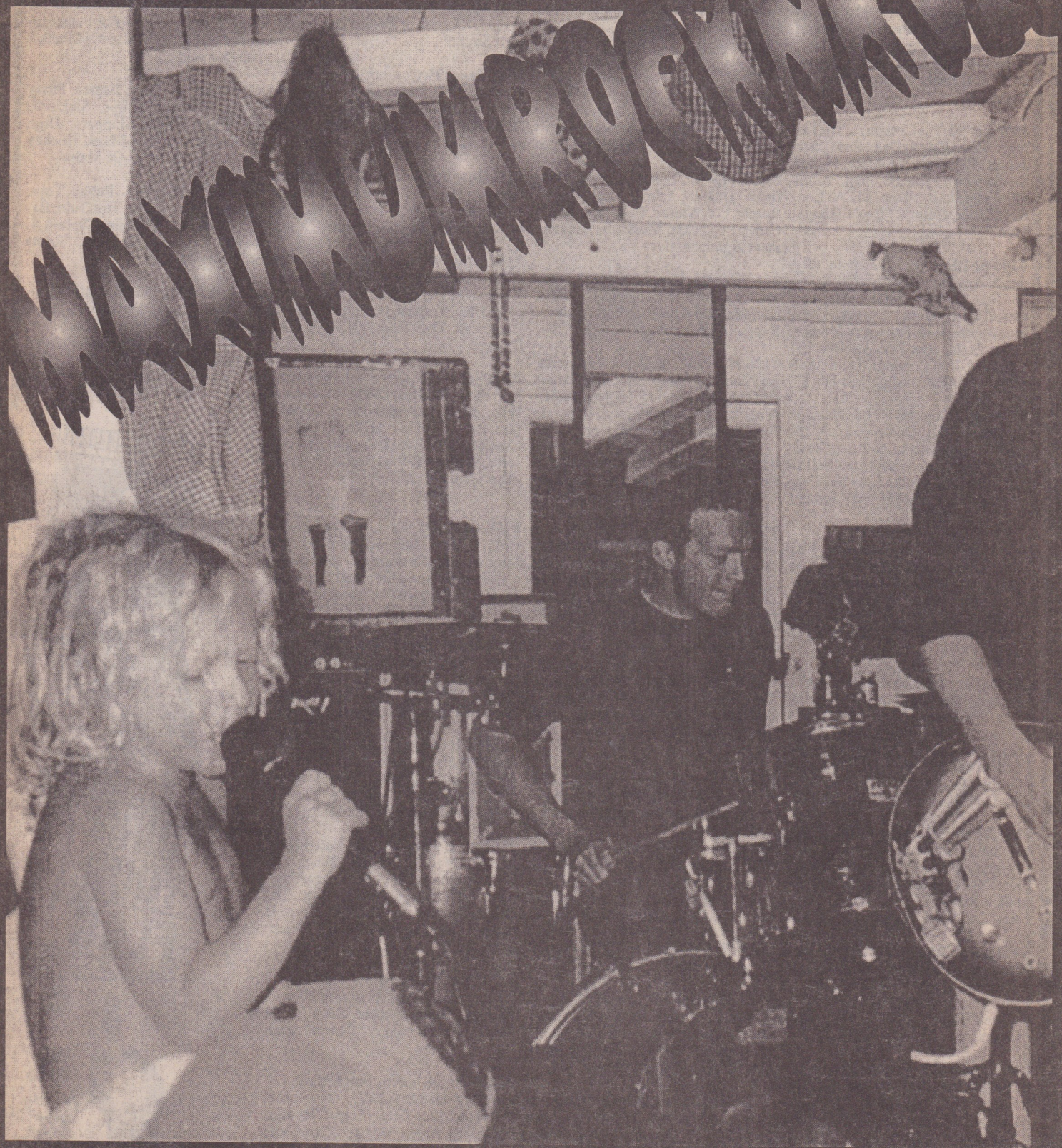
MAY '95 №156 Part 1 $2.00

MAXIMUMROCKNROLL



MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT ONLY IF IT'S NOT-FOR-PROFIT.

#78/Nov '89. Majority Of One, Ludwig Von 88, Slapshot, Rocks, Berurier Noir, Society Gone Madd, Mistaken Identity, Conspiracy Of Equals, Schpoostik Hospital, Momido7, "Touch & Go Retro," "Positive Force DC," Anti Racist Action," "German Squats.

#88/Sep '90. The Creamers, The Fixtures, Mega City 4, Dead Ends, Dandelion Adventure, Maniacs, Fiendz, Sludgeworth, Kolaborancji, Admiral, Crankshaft, Sleep, MTA, Long Cold Stare, 8-Bark, "Iraq's Boogey Man."

#100 pt 1/Sep '91. Ill Repute, Flipper, Nukey Pikes, Necracedia, Scherzo, Fitz Of Depression, Germbox, Crackhouse, Burn, Engage, Commonwealth, Ruth Schwartz, Voodoo Love Gods, Eye For An Eye, Ne Luumaet, Red London, "Does MRR Suck?", "MRR Bibliography Pt 1."

#100 pt 2/Sep '91. The Weirdos, Victims Family, Down By Law, The Rotters, Rorschach, Northen Bushmen, The Screw, Wheelchair Full Of Old Men Records, Just Say No, Dogma Mundista, "MRR Bibliography Pt 2."

#111/Aug '92. Huasipungo, Real Cool Killers, Flux, Superchunk, Cosmic Psychos, Dr Strange Records, Pollution Circus, Erica Beck of Boy Records, Shelley's Children, Simple Machines Records, "Sexuality & Fascism."

#116/Jan '93. The Diesel Queens, Bush League, Affirmative Action, Ken Sanderson, Genbaku Onanies, Schlong, Karen Black, AOS3, Killing Time, Charta 77, Sleeping Body, Coprofilia, Are We Dead Yet, Social Outcast, Godbox, "Getting The Point: An East Bay Needle Exchange."

#117/Feb '93. New Bomb Turks, Gaunt, Antiseen, Los Crudos, Naked Angels, Bivouac, Hell No, Souris Deslinguee, Sour Mash, Oiler, Datapanik Records, "Mad Ratts of Russia," "MDC in Russia."

#119/Apr '93. Econochrist, Insaints, Blaggers ITA, Spoke, Hasil Adkins, 16, Snair, Sham Pain, Spiderbait, Spit Muffins, Shyster Shyster And Flywheel, Volpi Vadoplyassova, "Marijuana".

#120/May '93. Jawbreaker, Supercharger, Avail, Lük Haas, Cockpit, Sugar Shack, Groovy Ghoulies, Lumpin Proletariet, Fobia Estatal, Negu Gorriak, Dolf of Trust fanzine, "British Anti-fascism".

#121/June '93. Tilt, Rancid Hell Spawn, Lockjaw, Lookout UK, Crust, Facepuller, Inflatables, Positive Greed, No Joke, "Emo Boy's Guide to Thrift Shopping."

#122/July '93. Sparkmarker, Grey Spikes, Smear, Desert Culturel, Rhythm Collision, Subterranean Records, Schwartzeneggar, Velocity Girl, Pleum, Pilgrims, House Of Faith.

#123/Aug '93. Lungfish, Ego, Plainfield, Quincy Punx, The Hidden, Bombs For Whitey, False Sacrament, Green Popsickle, Mersault, "Engagement Agreement".

#125/Oct '93. Chaos UK, Not So Happy, StandCo, C.D.F.L., Bap, Disco Biscuit, Malachi Krunch, Blindfold, Peter Bagge of Hate comics.

#126/Nov '93. The Gears, Teengenerate, Voodoo Glow Skulls, Sinister Six, Sad Pygmy, Moving Targets, Indian@narchy, Destroy TV, Ayn Imperato, Bucky Sinister, Dave McCord.

#128/Jan '94. Les Thugs, Face Value, Policy Of 3, Horsey, Small, Strain, All You Can Eat, "Drug Maelstrom."

#129/Feb '94. "Work" theme issue with: Jim & Debbie Goad, Beth Cockpit, John McDonald, Metal Mike, Queen Itchie, Joe Queer, Gavin MacArthur, Herbie Spit Muffin, Liz Super Pussy, Ken Taniguchi, Aaron Muentz, Scott Drake, Gretchen Holtz, Jim Vatican Commandos..

#130/Mar '94. Wretched Ones, Gob, Tar, The Meteors, Spiral Objective, Zip Gun, Borax, New Bomb Turks, Harriet The Spy, ABC No Rio, Sandow Birk.

#132/May '94. The Freeze, UXA, Brainstorm, Stand Up, Parasites, Spore, Whatever, Spud Jones, "3 Strikes."

#134/July '94. All-Japan issue with: H.G. Fact, Senseless Apocalypse, Out Of Touch, Jack With Killer, Mr. Eimori, Lefty, Copass Grinderz, Side Order, Rabia, Volume Dealers, Def Master, The Fringe, The Beyonds, Iconoclast, Death Side, Gods Guts, Thunderbolt, Japanese BYOFL.

#135/August '94. Impatient Youth, Screaming Bloody Marys, Carburator Dung, Timescape Zero, Westworld, Mouthpiece, The Makers, The Monitors, "Punks In The Military".

#142/Mar 95. Demolition Doll Rods, Seizure Boy, Oblivians, Bunny Brains, Suspects, Guzzard, Doctors, Notoken, Mouthfull, Hellbender.

#143/Apr '95. Vindictives, Stinkerbell, Jesus Christ Super Fly, New Day, Registrators, Youth Brigade, Pit, "True Crime", "Roots of Punk--The Northwest Sound".

#145/June '95. Conflict, No Empathy, Tina Age 13, Screw 32, The Harries, The Rejects, Bob Cutler, Badger, The "Roots Of Punk--MC5", "The Cartoons of Ted Rall".

#146/July '95. Riverdales, Head, Bristles, Aut Aut, Schleprock, Spanakorzo, McRackins, Y.A.P.O., 10-96, Empress Of Fur, Underhand, Nailed Down,

#147/Aug '95. Swingin' Utters, Das Klown, Mickey & the Big Mouths, Norman Mayer Group, Overbass, Undesirables, Respect, Nothing Of Merit, Lunkhead, The "Roots Of Punk--The Stooges".

#148/Sept '95. Adversives, Thorazine, Toe Rag Studios, Scott Radinsky, Wizo, Bollocks, Shitworkers, Opposition Party, Moody Jackson, Opcion Crucial, Rebel Rebel, Teen Idols, Soda Jerks, Walking Ruins, "Roots Of Punk--The Sixties Pt 1".

#149/Oct '95. Manic Hispanic, Pet UFO, Campus Tramps, Joe Kidd, Bad Luck Streak, Chumpslap, The Humpers, No Violence, Diferentes Actitudes Juveniles, Richard The Roadie, "Roots Of Punk--The Sixties Pt 2".

#150/Nov '95. NY Loose, Snap-Her, Sick Boys, Splatterheads, Pipe, Pregnant Man, Final Conflict, Rawness, Stink, Goblins, Smellie Fingers, "Roots Of Punk--The Essential 1950s".

#151 pt 1/ Dec '95. Padded Cell, Pleasure Fuckers, Supersnazz, Discordance Axis, Beatnik Termites, 100,000 Bodybags, Squirtgun, Diaboliks, The Titans, "The Return Of The Misfits".

#151 pt 2/ Dec '95. The Lowdowns, My White Bread Mom, Queen B's, Electric Frankenstein, Turtlehead, Serpico, Trick Babys, In/Humanity, The Stains, Varukers, The Pist, Terrible Virtue, "The Hardcore Films Of Richard Kern".

#152/Jan '96. Assfort, Turbonegro, Junior, Compound Fracture, Murder Junkies, Bottomfeeders, Battalion Of Saints, Heartbreakers, Florida Scum Pit.

#153/Feb '96. Snort, Hatchetface, Little Ugly Girls, A.D.Z., Oxymoron, N.O.T.A., Stun Guns, Surfin' Turnips, Gutfiddle, Karen Monster, Dimestore Haloes, "Uncle Sam & The Swastika"..

#154/Mar '96. The Motards, Subincision, Stisism, The Donnas, The Stallions, Count Backwurds, Crunch, Final Warning, "Roots of Punk--Instrumental R'n'R", "Roots of Punk--The Damned".

#155/Apr '96. Third Degree, Pussy Crush, Surfin' Turnips, Sickoids, Anti-Flag, Slight Slappers, High Plains Drifters, Cro-Mags, Hockey Teeth, "The Knights Of Malta".

#156 pt 1/May '96. Public Toys, Crunch, Peter & The Test Tube Babies, Nails Of Hawaiian, Splash 4, Yawp!, Lifetime, Sickoids, "Roots of Punk--Boston"

#156 pt 2/May '96. Australian Special: Beanflipper, Melancholy, Blitz Babiez, Crank, SubRosa, Mindsnare, TMT, H-Block, B-Sides, Fallout, Frenzal Rhomb, Lawnsmell, One Inch Punch, Chickenshit, No Deal, Issue 1, Clint Walker.

BACK ISSUE SALE: For every three you purchase, you get a fourth one free!! Please list alternates in case we're out of a particular issue. Price list is on next page.

SUBSCRIPTIONS:
•*U.S.:* Copies are $3.00 each/ 6 issues sub for $18.00.
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•*Mexico:* Copies are $3.00 each/ 6 issues sub for $18.00.
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BACK ISSUES AVAILABLE:
Back issues 78, 88, 100 Pt 1 100 Pt 2 are: $2.50 US, $3.00 Canada & Mexico, $4.50 Europe, $6.00 Asia/ Australia, $3.50 So America. Back issues 111, 116 are: $2.50 each ppd in U.S., $3.00 Canada/Mexico, $5.00 Europe, $4.00 South America, $7.00 Asia/Australia. Back issues 117, 119-123, 125-126, 128-130, 132, 134-135, 142-143, 145-150, 151 Pt 1, 151 Pt 2, 152-155, 156 Pt 1, 156 Pt 2 are as stated above in subscription info.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: call to make sure.
Ad Copy In: by last day of month-- no later!!
Issue out: by last week of following month

AD SIZES AND RATES:
1/6 page: (2 1/2" x 5") $20
1/3 page long: (2 1/2" x 10") $50
1/3 page square: (5" x 5") $60

CLASSIFIEDS: 40 words cost $2/60 words max for $3. No racist, sexist or fascist material. Send typed if possible. Cash only!!! Expect a two month backlog!

COVER: by Chuck Loose

SELL MRR AT GIGS: Within U.S., we'll sell them to you at $1.50 each ppd, cash up front. Must order 5 or more of the same issue. Need street address (not PO Box) to UPS to.

STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at tel (415)642-6800 or fax (415)642-6810. Also available from Dutch East, Cargo, Get Hip, Smash, Subterranean, Twin Cities, Last Gasp, Rotz, See Hear, Armadillo, Ubiquity, Choke Inc, Fine Print, and Marginal.

Please send all records, letters, articles, photos, interviews, ads, etc., to:

MAXIMUMROCKNROLL
PO BOX 460760
SAN FRANCISCO, CA 94146-0760
Phone (415)648-3561
Fax/Modem (415)648-5816

WANNA SEND US SOMETHING?!

We are downright reliant for contributions from our readers - scene reports, interviews, news features, articles, letters - if you got 'em, we'll take 'em. We have a scanner - a nifty gadget that reads documents *as long as they're neatly typed.* A type size of at least 10 pts is required, as our scanner is a bit myopic. It doesn't read handwritten corrections and poor quality photo-copies give it a headache. If you absolutely must make a last-minute correction, use a light-blue correction marker. The scanner is color blind and won't get all bent out of shape. Typing in all capitals is a childish thing to do and severely vexes our shitworkers, who must retype the entire document. If you're slick enough to have a computer, send it to us on a disk. We can handle any 3 1/2 inch disk, Mac or IBM.

Scene Reports: Keep them short and to the point. Cram them with info... what is there to do in your town? What kind of bands and venues? Think of it as a tour guide for travelling punks, and include addresses for everything. Youth hostels, record stores and other places of interest to punks are important information. Send us nice photos, so we can make it look pretty.

Articles are somewhat rare here; that's because not many well-written ones come our way. Try to be thorough in your research. Pretend you're getting graded. Not all articles have to political or "heavy" social issues - we would appreciate a bit of humor, as well. As much as it pains us to admit it, Ben Weasel's "Punk Business" article was a good example of what we're looking for. If you've got an idea, call us and talk to us.

Graphic Artists tend to be flakes, which is why we have such a tough time keeping this 'zine sufficiently artsy. Send a sample of your work, as well as a rough sketch of what you might do with the 10" by 16" centerfold or a cover. Looking for political/punk satire cartoon strips, too.

Jobs that you've had that are interesting or suck badly, and what you did to make them worthwhile or to get even. Type up your story (or a friend's) and send it in. Will run the story anonymously.

Scum Pit is something that interests a rare breed of obsessive record collectors. If you think you know everything or something about rare and collectable punk records, send us in an article.

Guest Columns are welcomed. Send in your stab at fame and fortune, and if it's pretty decent, we'll run it. We'd like to see more of these, especially sharp-witted, astute commentary/opinions.

Interviews: Boy, is MRR ever looking to improve the quality of our interviews (which shouldn't be hard!) We'd like to get a staff of reliable people across the country and around the world who could turn in some good, probing interviews on a semi-regular basis. We're looking for people who already have some experience doing interviews (perhaps you have your own zine and would like to share some of your best stuff with a wider audience), who can challenge bands (I know, I know, most bands don't have squat to say, but a good interviewer can take them where they haven't been before!) or give some long overdue support for those behind-the-scenes types who do an awful lot of the hard work in punk rock but get little of the ego or monetary rewards. Please get in touch if you are interested. Send us an example of some interviews you're proud of. Thanks

MAXIMUM ROCKNROLL RADIO

Paul Curran
Radley Hirsch
Carolyn Keddy
Alisa Schulman
Jon Von
Paula Hirsch
Kenny Kaos
Ken Sanderson
Michelle Shipley
Last Will

CKMS	Waterloo, ON
100.3FM	Friday 10PM
KALX	Berkeley, CA
90.7FM	Wednesday midnight
KCPR	San Luis Obispo, CA
91.3FM	Monday 5PM
KGHP	Gig Harbor, WA
89.9FM	Wednesday 10PM
KSCU	Santa Clara, CA
call station	
KUCI	Irvine, CA
88.9FM	Tuesday 9PM
KXCI	Tucson, AZ
91.3FM	Tues 1AM
KZUM	Lincoln, NE
89.3FM	Sunday 1AM
WCNI	New London, CT
91.1FM	Saturday midnight
WCSB	Cleveland, OH
89.3FM	call station
WMSE	Milwaukee, WI
91.7FM	call station
WPRK	Winter Park, FL
91.5FM	Wednesday 9PM
WUTK	Knoxville, TN
90FM	Fri 10PM
WUVT	Blacksburg, VA
90.7FM	Thursday 4PM
WXCI	Danbury, CT
91.7FM	Wednesday 9:30PM
Free Radio	Berkeley, CA
104.1FM	various time slots
4ZZZ	Brisbane, Australia
102.1FM	Tuesday 10PM
Liberation Radio	San Francisco, CA
93.7FM	Friday 9PM
Radio Campus	Toulouse, France
94FM	Sunday midnight
Radio Pomme	Louviers, France
91.6FM	Wednesday 7PM

RADIO STATIONS: MRR Radio shows are available for stations **only**. Requests for info should be on station letterhead. Contact us at the address on previous page.

TOP 10

For what it's worth (not much), here's some of the MRR crew's current Top 10 lists of stuff we review.

MATT AVERAGE

- MANLIFTINGBANNER-CD/FINAL CONFLICT-live
- ASSFORT-EP/ASSFACTOR 4-LP
- LIBERATE-EP/Juggling Jugulars-CD
- SPAZZ/BRUTAL TRUTH-split EP
- TASTE OF FEAR/EVOLVED TO OBLITERATION-split EP
- DOOM-EP/Icarus Was Right-#2-zine
- DEVOID OF FAITH/SEIZED-split EP
- AGENTS OF SATAN-EP/Heartattack-#9-zine
- PERSONAL CHOICE-EP/Dwhsht-#6-zine
- Change-#7-zine

ROB COONS

- INTEGRITY-Humanity Is The Devil-10"
- PERSONAL CHOICE-Raise Your Head-EP
- FUCK UPS-White Christmas-EP
- AGORAPHOBIC NOSEBLEED-Mobilize-EP
- ASSFORT-EP
- GRIMPLE/LOGICAL NONSENSE-split LP
- SPAZZ/BRUTAL TRUTH-split EP
- NIGHTMARE-Be Put To Urge-EP
- TASTE OF FEAR/EVOLVED TO OBLITERATION-split EP
- BRUTAL TRUTH-Machine Parts + 4-EP

PAUL CURRAN

- SNUFF-Demmamussabebonk-LP
- THE FUMES-Self Appointed Guardians-LP
- THE BRAGS-CD/SHITBIRDS-CD
- LOS CANADIANS-The Kids Are Alroot-EP
- THE VIKINGS-Go Berserk!-CD
- V/A-Dishwasher-EP/LOS HUEVOS-The Rebel Kind-EP
- THEE MIGHTY CAESARS-You Are Forgiven-EP
- DISCOCKS-Class Of '94-EP/WEIRD LOVEMAKERS-EP
- FUDGE DADDY-OS/KITTY BADASS-split EP
- OSWALD 5-0-CD

LALI DONOVAN

- THE FUMES-Self Appointed Guardians-LP
- INTEGRITY-Humanity Is The Devil-10"
- LOS CANADIANS-The Kids Are Alroot-EP
- MAN OR ASTROMAN?-What Remains...-LP
- THE CRIMINALS-10"/CRYIN' OUT LOUDS-live
- LOS HUEVOS-The Rebel Kind-EP
- NO EMPATHY-live
- SNUFF-Demmamussabebonk-LP
- JAKKPOT-You Ain't Shit-45
- MOTARDS/PROBLEMATICS-live

KARIN GEMBUS

Hello? Karin? You there?

DR. DANTE & CHRIS HARVEY

- THE SCREAMERS-Demos 1977 Vol 1-EP
- THE DAXLS-Dance Philcorda Dance-EP
- JET BUMPERS-Non Stop...-EP/SPLASH FOUR-EP
- THE OLD BABES-Adventure-EP
- THE KIDS-Never Mind The Pistols-EP
- NEW WAVE HOOKERS-LP
- FANTASTIC DEEJAYS-Fight Fire-EP
- SIR BALD DIDDLEY-Pie-go-mania-LP
- SPACESHITS-I'm Dead-EP/MIGHTY CAESARS-EP
- THE FUMES-Self Appointed Guardians-LP

CAROLYN KEDDY

- PROBLEMATICS/STIPJES/MOTARDS-live
- STEVE & THE JERKS-Damned-EP
- SPACESHITS-I'm Dead-EP
- CRIMINALS-10"
- THE KIDS-Never Mind The Pistols-EP
- SOULBOSSA-Jinx-45
- POES MUSIC-For Weirdoes-CD
- PIPE-6 DAYS TILL BELLUS-LP
- SERVOTRON-Meet Your Mechanical Masters-EP
- SPLASH 4-No One But You-45

RAY LUJAN

- THE BRAGS-CD/SNUFF-LP
- THOSE UNKNOWN-CD/GAN-Blink-EP
- JON COUGAR CONCENTRATION CAMP-EP
- SHOVE/SPEED KING-split 45
- VAGABONDS-Hit The Road-CD
- THE STRIKE-Victoria-EP
- PUD-Teenage Rancor-EP
- THE VIKINGS-Go Berserk!-CD
- WHATEVER-Socially Retarded-EP
- NEW WAVE HOOKERS-LP

TOP 10

Please send us your records (2 copies of vinyl, if possible--one for MRR and one for reviewer), or CD-only release. See Records section for where to send tapes.

TIMOJHEN MARK

ASSFORT-EP/NIGHTMARE-Be Put To Urge-EP	PRAPARATION H/CRIPPLE BASTARDS-split EP
SNUFF-Demmamussabebonk-LP	SPAZZ/BRUTAL TRUTH-split EP/ADZ-Tetsuo-EP
AGENTS OF SATAN-EP/ASSFACTOR 4-LP	DOOM-Monarchy Zoo-EP/FINGERPRINT-CD
GRIMPLE/LOGICAL NONSENSE-split LP	INTEGRITY-Humanity Is The Devil-10"
MAN OR ASTROMAN?-EP/LP	FUCKFACE-live/FINAL CONFLICT-live

SMELLY MUSTAFA

ANTISEEN-One Live Sonofabitch-CD	ASSFORT-EP
BRUTAL TRUTH-Machine Parts + 4-EP	THE KEBABS-Red Flags-EP
SPAZZ/BRUTAL TRUTH-split EP	THE CRIMINALS-10"
THE SCREAMERS-1977 Demos-EP	FUCK UPS-White Christmas-EP
MOLOTOV COCKTAIL-Jerks In Progress-EP	AGORAPHOBIC NOSEBLEED-Mobilize-EP

JEFF RANDOM

FRANKENSTEIN-Eve Of The Dead Boys-10"	THE KIDS-Never Mind The Pistols-EP
GREEN HORNETS-The Stinging Sounds Of-EP	THE WEAKLINGS-3xEP
THE STRIKE-Victoria-EP	THEE MIGHTY CAESARS-You Are Forgiven-EP
JAKKPOT-You Ain't Shit-45	STEVE & THE JERKS-Damned! It's...-EP
SIR BALD DIDDLEY-Tuck-in-EP	THE SCREAMERS-Demos 1977 Vol 1-EP

BRUCE ROEHRS

FUCK UPS-White Christmas-EP	THE KIDS-Never Mind The Pistols-EP
DISCOCKS-Class Of '94-EP/BOLLOCKS-EP	THE OPPRESSED-5-4-3-2-1-EP
SONIC OMEN-Have The Laugh...-EP	STEVE & THE JERKS-EP
SPLASH 4-Girl With No Brain-45	LOWER CLASS BRATS-Who Writes Your Rules-EP
SHOCK TREATMENT/FIFI & MACH III-split EP	ONE WAY SYSTEM-Live Rennes France-EP

KEN SANDERSON

SLANG-Hypocritical Everything-CD	SLIGHT SLAPPERS/HATED PRINCIPLES-split EP
ACCOMPLICE-Instinct-EP/CHAOS C.H.-EP	ASSFACTOR 4-LP/LIBERATE-EP
GRIMPLE/LOGICAL NONSENSE-split LP	LOS HUEVOS-EP/NIGHTMARE-EP/DOOM-EP
MIGHTY CAESARS-EP/LOS CANADIANS-EP	SNUFF-Demmamussabebonk-LP/DISCOCKS-EP
V/A-Violent Party Downtown Street Punker-CD	DEVOID OF FAITH/SEIZED-split EP/ASSFORT-EP

JON VON

THE VIKINGS-Go Berserk!-CD	SIR BALD DIDDLEY-Pie-go-mania-LP
THE FUMES-Self Appointed Guardians-LP	INSOMNIACS-Already Down-45
THE HENTCHMEN-Gravel-bite-EP	THE KIDS-Never Mind The Pistols-EP
THE SCREAMERS-Demos 1977 Vol 1-EP	THE VINDICTIVES-Johnny-45
SHOCK TREATMENT/FIFI & MACH III-split EP	SPLASH 4-No One But You-45

TIM YOHANNAN

FUCK UPS-White Xmas-EP/PROBLEMATICS-live	SPACESHITS-I'm Dead-EP
OLATILA-Oy Imatran Voima-EP/MOTARDS-live	JET BUMPERS-Non Stop Pepsi Party-EP
SPLASH 4-No One But You-45/Girl With No Brain-EP	THE SCREAMERS-Demos 1977 Vol 1-EP
THE KIDS-Never Mind The Pistols-EP	FRANKENSTEIN-Eve Of The Dead Boys-10"
THE BOLLOCKS-My Friend-EP/SNUFF-LP	LOS HUEVOS-The Rebel Kind-EP

REMA YOUNG

THE FUMES-Self Appointed Guardians-LP	DISCOCKS-Class Of '94-EP
THE VIKINGS-Go Berserk!-CD	INSOMNIACS-Already Down-45
THEE MIGHTY CAESARS-You Are Forgiven-EP	ADZ-Tetsuo-EP
THE CRIMINALS-10"	SNUFF-Demmamussabebonk-LP
ANTISEEN-One Live Sonofabitch-CD	LOS HUEVOS-The Rebel Kind-EP

ZINE SHITWORKERS

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Rob Coons
Paul Curran
Lali Donovan
Gardner Fusuhara
Karin Gembus
Lance Hahn
Chris Harvey
Jenn Hyman
George Impulse
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Michael Lucas
Timojhen Mark
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Nanda Uganda
Ryan Wells
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Adrienne Droogas
Brian Zero
Queenie
Dave Emory
Richard Owens
Nick Fitt
Catherine Cook
Christeen Curran
Dave MDC
Trent Reinsmith
Jason Useless
Claus
Amado Guadarama
Henk Smit
Andrea Bonini
Clint & Amber
Greg, Scotti
Luke Dolan
D Gonad
Spuds
Bronwyn
Donny The Punk
Peter Galinek
Alex Siegfried
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Brendan White
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Michael Layne-Heath
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Devon Morf
Darren Walters
Shaun Hemsley
Karl Weber
Clinton Green
Doug Smith
Rod & Mat
Sylvia
Gavin
Bobby Thomas
Tulip Flanagan
Tony Morgan

ZINE COORDINATOR

Tim Yohannan

Punk is a four letter word

Strung Out

Strung Out's second Fat full length album

Propagandhi

If you didn't like the last album, you'll hate this one!

Good Riddance
on tour with **Down By Law**

4/19 - Denton, TX / Argo	5/3 - Danbury, CT / Tuxedo Junction
4/20 - Houston, TX / Deep Phat	5/4 - NY, NY / Coney Island High
4/21 - Pensacola, FL / Sluggo's	5/6 - Quebec City, QUE / ctr DuRocer
4/23 - Jacksonville, FL / Milk Bar	5/7 - Montreal, QUE / Spectrum
4/25 - Miami, FL / Cheers	5/8 - Toronto, ONT / Opera House
4/26 - St. Petersburg, FL / State Thtre	5/9 - Buffalo, NY / Showplace
4/27 - Atlanta, GA / The Wreck Room	5/11 - Detroit, MI / Shelter
4/28 - Columbia, SC / Rockafella's	5/12 - Chicago, IL / Fireside Bowl
5/1 - Philadelphia, PA / Trocadero	5/15 - St. Louis, MO / The Galaxy
5/2 - Asbury Park, NJ / Stone Pony	5/17 - Denver, CO / Aztlan Theatre

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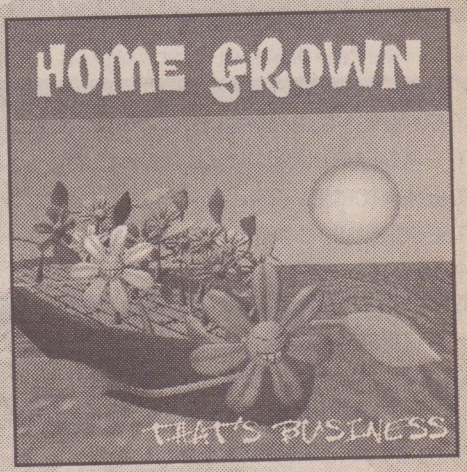

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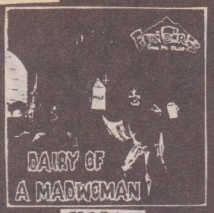

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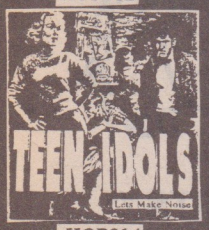

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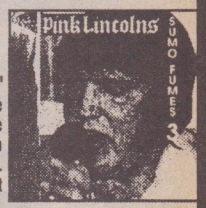

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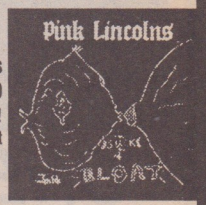

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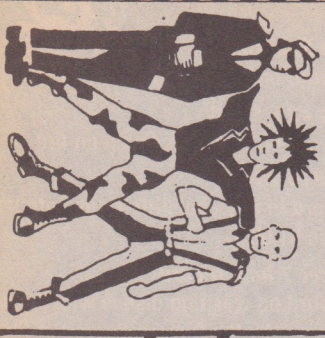

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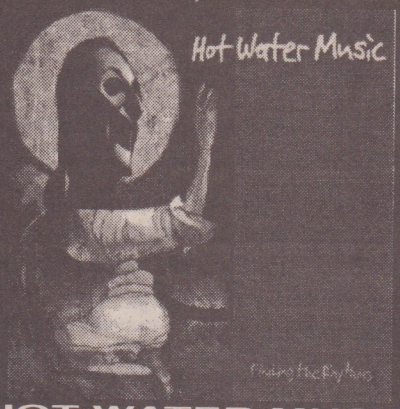

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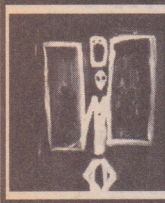

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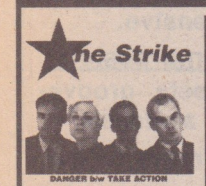

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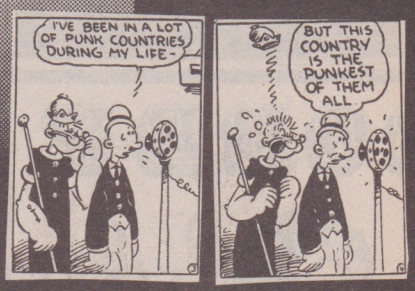

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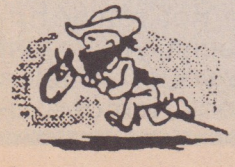

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HI STANDARD-	GROWING UP	$8	$8	$12
INTEGRITY/MAYDAY-	SPLIT (7")	$3	---	---
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PUNK BITES-	COMP. (NO USE FOR A NAME, SCHLEPROCK, D.I., VANDALS, GLUE GUN, BLOUNT, STRUNG OUT, NAKED AGGRESSION, AND MANY MORE)	---	---	$12
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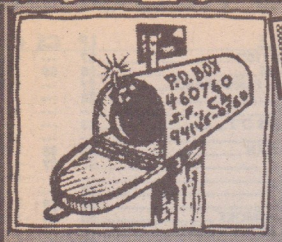

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Dear MRR,

First off, I'd like to say that you are doing a great job, generally, in your efforts to get the word out, on bands, to punks nationwide. I do, however, have several grievances with you on several past reviews of records. I do realize that you, as is everyone, are entitled to your own opinion, but I feel that you have unjustly reviewed several bands.

First, in issue #150, you give 88 Fingers Louie a thorough tounguelashing over their lp "Behind Bars." You pass it off as "typical Fat Wreck Chords-style dreck" and don't even bother reviewing it. I disagree with you wholeheartedly. Although "Behind Bars" may seem sub par compared to their 10" "Totin' 40's and Fuckin' Shit Up", it is still an awesome record. It hardly sounds like anything on Fat Wreck Chords. By the way, its on Hopeless Records! Currently, 88F.L. is touring Europe, and they plan to tour America in spring, so check them out. Their live show is not to be missed.

Secondly, in issue #153, you reviewed "Ooh Yeah", a 7" Rocco Records comp, which you gave a pretty good review. I was outraged, though, that the Bollweevils, who are on the comp, under the name Rat Patrol, were slammed as "another example of punk big business." First off, the Bollweevils use the name Rat Patrol when they play tribute sets to Chicago punk forefathers, Naked Raygun. Rat Patrol is in fact a name of an N.R. song. Secondly, the Bollweevils are one of the punkest, true to their roots bands around. They want absolutely nothing to do with big business. They play for fun at it and because they love it. They still play $5.00 shows at the Fireside and help out lots of younger Chicago area punk bands, hell, I've been to shows where Daryl has ripped up letters from major labels. Get your facts straight before you accuse bands of being examples of punk big business!

Also, Chicago has a great scene which has been , for the most part, largely overlooked by MRR. Bands such as The Hitman, Mushuganas, Charles Bronson, AYA, Houseboy, Oblivion and many others and labels such as Rocco, Harmless, Stirke Out, Go Deaf, Underdog, etc. have been making and putting out great records.

Geoff Reu/ 1960 Swinden Pl/ Hoffman Est., IL 60195

Dear Bollweevils,

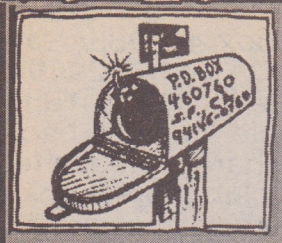
I want to extend any apologies necessary for what was insinuated in that review. It was apparently a misplaced jab. Sorry, Tim

Dear MRR,

This letter is in regards to Paul Mendelowitzs' letter in issue #154. But first things first. For those of you who are planning on writing to MRR for whatever reason, and you want to tell the world how much Tim Yo sucks and how old he is, SAVE IT! Believe me, we already know. And so does he. There is one thing and one thing only that needs to be taken into consideration. He can't help it!! Everyone gets old no matter what. And when I take a look at what he is doing for punk, at his age, I guarantee it's 100 times more that you are at 19.

Secondly, I think if my ass had a brain, it would be that of Paul Mendelowitzs'. What a fuckin' dolt. All you said was "I hate Tim" and "I hate niglets". But you love the Offspring and Rancid?!? What the hell is wrong with you? What did women ever do to you? Not enough I guess. Oh, wait! I got it! You and a few of your cronies were out causing chaos, hate, and anarchy when a pack of women's libbers beat your asses! So you became a queer. You're not really homophobic or racist, you're just sore because your fantasies of a million black homosexu-

Letters



als fucking the shit out of you will never come true. Closets are for clothes, asshole! Here's a challenge for you: Me, my girlfriend, my little sister, and Pansy Division vs. you, Skewdriver, and five of your butt-buddies any where you ignorant piece of shit. Sincerely,
Jason Schulmerich, Rochester, NY

Brendan White,

I like your columns! They will go far to actually educate those (vast numbers) in punkdom who only know enough to wave signs and scream the standard rhetoric. Now they will hopefully learn a little about how law winds its way through every aspect of their life.
Karl Koons/ San Diego, CA

MRR-

This is in response to Paul Mendelowitz' letter in MRR #154. Normally I wouldn't bother with such shit, but this cretin got me so pissed off with his wild mis-assumptions and huge moronic generalities that I had to put pen to paper.

I won't even comment on the first six or so paragraphs of racial slur-slinging and white power chest beating, those things are obviously stupid enough to be completely harmless.

I will however, argue with his view of original punk rock: "When punk started it was about hate", he says. Sure, it was. Political hate. The hatred of those who would keep you down, despising your so-called betters. NOT, as he says, the hatred of other races. Where do you think we got Ska from, you little Hitler-fucker? Reggae? Hmmm? How about Don Letts, the brilliant Jamaican responsible for "The Punk Rock Movie" and introducing reggae into the scene via his friendships with The Sex Pistols and The Clash? How about Malcolm McLaren's apology for the marketing of swastika t-shirts, calling the symbol "disgusting", and publicly, vehemently disassociating himself from the National Front (extreme right wing fascist political party UK circa '77)? This was the only mistake Malcolm ever admitted to making! the Clash covered reggae songs, toured with Grandmaster Flash and Bo Diddley, I mean, come on, is there really still anybody who calls themselves punk out there who doesn't know this stuff? Besides Paul Mendelowitz, I mean.

And, sir, isn't Mendelowitz a Jewish surname? If so, what are you doing going down on the corpse of Hitler?

I don't agree with all of MRR's policies, but I do respect Yohannon as a guy who sticks to his ideals through all the shit that's plaguing our scene in 1996. Nobody in this scene is going to agree with your ridiculous view of the world, Paul. You're not a punk, you're not even in it. Go be afraid of dark skin by yourself somewhere, nobody here shares your psychosis.
Chaz Matthews, Dimestore Haloes, a white guy

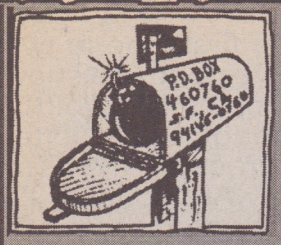
Dear MRR,

I was going to write a letter about how I thought the new layout was just keen, but then I realized you all already knew that. So I'll write about Nazis.

Yep that's right, I said Nazis. Hate spewing, goose-stepping, scene-ruining Nazis. The severity of the millitant fascist problem in my area never really struck me until I saw Citizen Fish at the Gilman. You see, that was the first time in two years that I've gone to a show that was completely devoid of Nazi dickheads. This letter isn't really directed to MRR or even the Bay Area punks, it's more of an open letter to those of you who associate with, condone, or simply ignore fascists.

This is an invitation to come to Los Angeles and see what kind of scene (actually non-scene) a tolerant attitude will generate. Just imagine these glorified brownshirts showing up to a Youth Brigade show beating the shit out of everyone up front and getting away with it. I don't need to. How about going to a Skeletones show and having your ribs broken for skanking? Sounds fun. It ain't. I'd like to see all of those dedicated "punx" that bitch about Rancid and the Offspring being millionaire rock stars take a fucking stand and fight back. Instead of yapping about what kind of money someone is making take a look at what kind of crowd they're bringing in. If a local band is consciously attracting a fascist crowd don't take it. If Nazis start using your local clubs/record stores/whatever to gather or distribute their hate push them out. Remember: no fascist is gonna let you speak your mind, so make it as hard as possible for them to speak theirs. If you walk into a record store that is profiting off of hate music/literature, speak your mind, if you don't get results, start a boycott. This may sound a bit draconian, but fascists are growing fat off of our hard work just as much as the ma jor labels are. If you find hate pamphlets send them to Klanwatch, or better yet, start your own hate-monitoring group.

Talk to the S.H.A.R.P.s in your area about keeping your scene clean. But overall, stay alert, don't turn yourselves into



outsiders in your own scene, because that's all you've got. Thanks,
Frank Garcia/ PO Box 3984/ Chatsworth, CA 91311

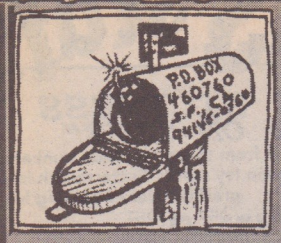
Dear everybody,
It sounds like everything that punk was fighting for, No Bullshit, Anarchy, has been made to seem cliche by the trendy fuckers who slithered their way into here. These original ideas need to be fought for now more than ever. If raging hardcore, snotty punk, or a good strive for true freedom is a cliche, than I don't know what the point is anymore. We need to stop bickering over who sold out or who called who what, like a fucking soap opera. This is (or used to be) a war, and as in every war there are only 2 sides. If a band sells out then they have moved on to the other side and are no longer part of us, that's that.

Wherever I go I carry a paint marker with me just in case I come across an insurance comp. or a court or something so I can draw a big circle @ on it. I did it last week and some motherfucker said to me in a very patronizing way "Oohh You're soo punk." This kid also thought he was a punk(well actually he just liked the Queers, now he just likes ice cream since I kicked his fuckin teeth in). But this is what I'm talking about, people lost the point. Now Punk's turning into a social sect or a clique, which I guess it always was, but now thats All it is. It's lost the art of Rebellion. Now it's like the fuckin' hippies, just a bunch of asswholes "discussing" things. Where's the action? Where's the energy? It's like, as if, 2 boxers decided to "talk things through". It doesn't work that way. I don't care if you think it's a cliche, 'cause I still want fuckin' Anarchy. And I'm prepared to fucking fight for my freedom. Zack Chaney/ 208 Pratt Ct./ Sewell, NJ 08080

Dear MRR Readers,
My name is Stark. I would like to bring to your attention the going-ons of a really great alternative club in New Haven, CT. called the Tune Inn, that is in trouble because of local governemnt, police force, Yale University and a new housing complex built nearby. The police harassment has gotten out of control with unjust arrest, fining and vechile towing that has occurred regularly. They want to shut down the Tune Inn because it doesn't fit the image of the new neighborhood that was built after the Tune Inn was already there. The police chief and mayor have made grand accusations in the media that the Tune Inn is drug infested, troublesome, that people vandalize and graffiti and the noise is too loud which is basically false except for the noise (it's a music club) and once in awhile a few idiot vandals. The Tune Inn is going on into its 3rd year of operation. It's a 400+ person hall, all ages, no drug/alcohol that puts shows on for local national and international bands. Alternative, punk, hardcore, metal, ska, oi, industrial, spoken word, zines, and performance art. It also has a record store that sells t-shirts, zines, albums, videos, etc ...and houses the record label Elevator Music. My old band Quest of the Morn Breed played these many times. It's a cool place to play and to see shows. It worries me that it might be forced to close down because of bullshit politics. Please write to the Tune Inn to show your support help keep the Tune Inn open. Stark/ PO Box 422965/ San Francisco, CA 94142-2965

P.S. Recently the Tune Inn was able to fight back against the harassment a lot of the kids, clubgoers, punks and even some of the parents had a demonstration and marched to city hall. It received a lot of media coverage and the owner was able to hire a great civil rights lawyer, John Williams, to sue the city but the battle isn't over . Support the Tune Inn. Tune Inn/ 29 Center St./ New Haven, CT 06611

Dear MRR,
I am so pissed off! I'm in high school and they're trying to brainwash and conform me. For my language arts class, I have to write an Americanism essay. It's called "Red, White, and Blue, United We Stand." Unless I write it, my English grade will plummet terribly. I already got out of one of these before, only it had to be a speech on tape. I have no help in this mater either. My parents are no help. My mom lives at church and her and my dad won't even accept the fact that I am an Anarchist. They say that legally, I can't get out of it for my belief. She probably doesn't know for real or even give a shit for that matter. I just can't believe the school expects us to accept all the shit they shove down our throats. I had to write a shitty paper last year, too. Then I didn't totally believe in Anarchy, and I could bullshit my way through it. Now I can't stand the though of betraying my beliefs like that. I thought about writing a paper that said stuff like: "Red is for the blood of those massacred in wars we had no business fighting. White is for the colors of the people in the government that don't give a shit about us, etc.". I know I'll get suspended or expelled if I do that



though. I guess life sucks. Tough shit, huh. Oh well, I'll probably end up writing it, I guess. If you want to contact me, write:
Marie/ 14N582 Bonnie Ln./ Elgin, IL 60123

Dear MRR,
It's 8:30pm in Edinburgh, Scotland, I'm alone in my room and it's cold. No records are playing and my flatmates are also silent, so here I am trying to disguise this advertisement as a letter to save myself a measly two dollars. Thanks for the advertisement in MRR for last year's European City of Punk Rock. It was a great success. We had 300 plus human beings, from all over the world, coming and making our city a great place to be for ten days. The event was a total celebration of the DIY way of doing things rather than a political fest. Although we did keep things a bit light on the action side, we managed to raise some money for projects we're working on here. Money for a new centre, Anti Fascist Action and Cramond etc. Nothing's ever perfect (problems with bouncers, etc.) but on the whole it was an ace time. I'd like to thank and say hello from all of us here to all of you who attended.

Well, the news is we're going for it again this year. Anyone touring Europe in August should get in touch. The dates of the festival are Aug 2nd-Aug 11th. Anyone interested in attending, helping or anything else can reach us at - City of Punk 96 c/o A.F.A./ PO Box 4217/ Edinburgh EH1 1QD/ Scotland.

Oh yeah, before I forget the video is still not edited, wait for the flyers.
Love Norri

P.S. Chumbawamba refused to come up to last years festival to stand trial for treason. The same geniuses that gave us Boffo's version of "Garage Land" and the Obligatory Crass Interview fanzine have finally lost their sense of humour. Jeez, art terrorists, what can you do with 'em?

Dear People,
This is Jeff from Fifteen. It has been brought to my attention that the second and last Fifteen LP/CD/CS on Grass will not be distributed by Dutch East India, because since the recording of the album Grass was sold by Dutch East India to a different individual. I thought this was a great thing, until I found out who it will be distributed by, BMG. They are owned by General Electric.

I'm not trying to excuse what has happened, there is no excuse, we made an arrangement with people with totally different values from my own and almost every aspect of it has been screwed. It was totally my mistake. I have found no way to correct the situation.

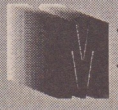
However, Camile who runs Grass has made it possible so that I can sell both "Buzz" and "Surprise" (the second one) for 9$ through the mail, starting in March. I'm writing this not just to apologize for the hassles incurred since our dealings with Grass (LPS + Cassettes with no lyrics, extremely high prices, no mail orderabilaty, etc) but to ask anyone who would buy a Fifteen record to please not buy it from a store. If you buy it from a store part of the money from your purchase will go to BMG/ General Electric. Also, if someone would be into bootlegging it, I couldn't give you permission, but I would certainly encourage and appreciate it. Although I couldn't assist you in doing it, I'm sure SOMEBODY could.

So once again, if you were going to buy it please don't get it at a store. Get it from us and no money will go to the distributor. If you do this please specify whether you want "Buzz" or "Surprise" and whether you want CD or LP or CS. Our address is: Rebel Alliance Records/ 1235 Cortez Drive #1/ Sunnyvale, CA 94086.

Thanks and My Apologies, Jeff Ott

Attention Snap-Her fans,
It has been confirmed that some shows have been booked on the East Coast (Boston, NYC, NJ, Philly, Penn, etc) for mid-March 1996... booked by ex-members of Snap-Her, calling themselves "Snapper", thinking they can fool the real Snap-Her fans. These people are *not* original Snap-Her members. For the record, the original Snap-Her line-up started in Stuttgart, Germany with Axel from Wizo and Ingo from Confused Mind Fuckers.. and of course, Andi. Any and all legitimate Snap-Her shows/tours can be confirmed by calling Andrea Beltramo AKA Andi #213-960-7604 or you can write to her at: PO Box 2923 Los Angeles, CA 90078 or New Red Archives may be contacted as well. Thanks, Andi

PS The first Snap-Her CD entitled "It Smells, It Burns, It Stings" is now out on New Red Archives. Snap-Her also has a new bassist, Chalon Harris and a new drummer, Jim Paris.



Dear MRR
Whatever happened to "What's the Scoop?" I think you people should bring it back, it was way cool.
Marc Weaver, Allston, MA

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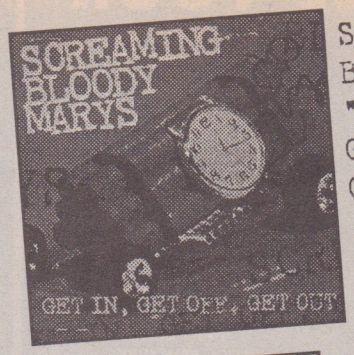

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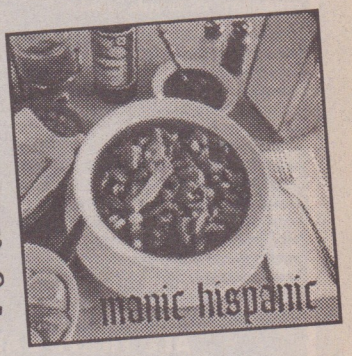

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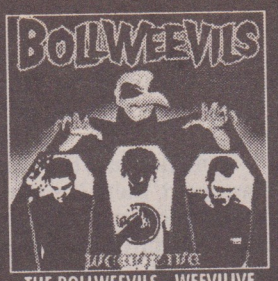

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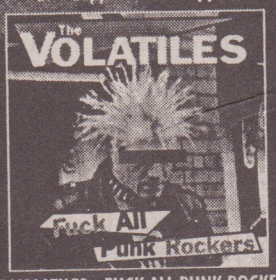

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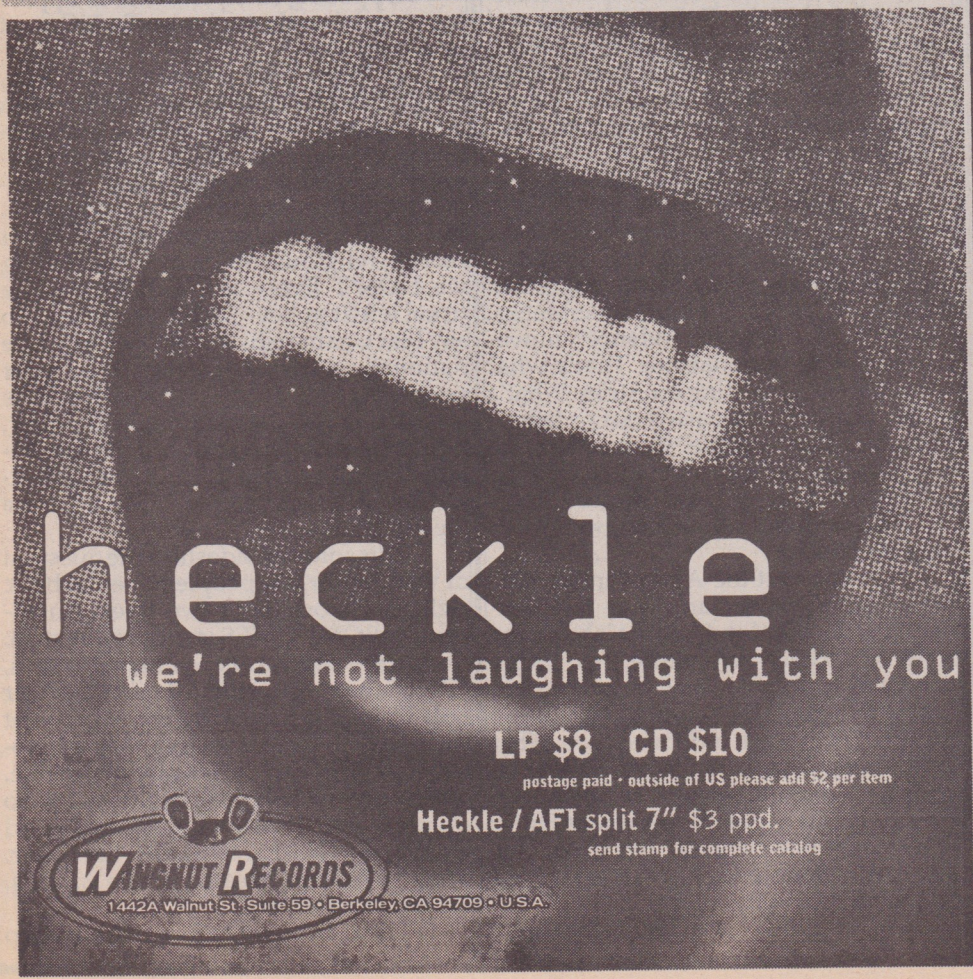

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I've been madder than a constipated scatophile. It used to be just me. Now everybody and their sister has ENDNOTES, sex adventures and penis tales. Sure imitation is the sincerest form of flattery— but don't flatter me so much, ok?

It's been awhile since I've written about politics, but this is an election year. Besides, only one columnist is writing about politics— and he's always wrong.

Here in Outer Mongolia, my only source of political information is CNN— seven hours a day. idea. After 46 years of it, I read/listen with enough grains of salt to give Siberia jobs for the NEXT 50 years of worker's paradise.

As for US politics, it's S.O.S. Remember Internet censorship, the cave-in on national health, the crime bill, and everything else? Anyone who votes for Clinton in November deserves what the rest of us are going to get. The exception, of course, is if his opponent is Pat Buchanan.

I'm writing this the day after he de facto won the Iowa caucuses. Clinton must be in heaven! Even I'D vote for the asshole if it were between him & Buchanan!

Buchanan? He's the best vote-getter Clinton could hope for. My bet: he gets scandled out of the race... or has an "accident."

If it's not Buchanan, vote third party, or don't vote at all. Either is better than encouraging the Democrats to nominate these spineless turds who shift to the right to pick up votes. They know that lefty clods like you will vote for them anyway.

But I wanna write about international politics. They're more important. Also, they have less obvious answers than "don't vote" or "support free speech."

The main thrust of international politics in the 90s is independence movements. Countries break up faster than punk bands. Czechoslovakia, The Soviet Union, Yugoslavia— none of those countries exist any more. There are now independence (or at least separatist) movements in Russia, India, Indonesia, China, Sri Lanka, Cyprus, Ireland... even Canada, for G-d's sake! Most of these divisions are along language, racial or religious lines. Wars of independence are the ONLY wars of the 90s. At least, they're the only wars that are not outright invasions.

Question: are they justified? Should we support them? Should the US government recognize the new countries or bolster the unity of the old conglomerates?

Students of higher mathematics will realize there are three possible answers. YES, NO, and SOMETIMES YES/SOMETIMES NO (aka MAYBE).

Emotionally, it's tempting to go with a YES.

After all, people should be free to choose their own country— their own means of government, right? That's what America did in 1776. People who want their own country are entitled to it.

But what about our Civil War? What happens if people want their own country so they can have slavery? What happens if people want their own land so they force women to hide their faces— or create little kingdoms with a rich dictator and peasants in poverty?

Finally, what is the morality of the MEANS for independence? The IRA bombs folks randomly walking through London streets. They also helped Hitler during World War II. In Sri Lanka and Indonesia, independence groups rely on random murders— rather than attacks directly against the government. Doesn't supporting independence mean supporting these murders?

Let's try NO. That is, saying these independence movements are evil, and should be fought with all the glory of the Negro battalion fighting the confederates. There are some appealing aspects to this answer. After all, Nationalism sucks. These "national independence" movements are all nationalistic. That's what they're about— making countries. What's more, many of them are racist or fanatically religious. People, themselves, are bad enough. Do we want whole COUNTRIES based on these principles?

The trouble is, NO doesn't work very well either.

What about the American Revolution, where we declared our independence from England? What about the right to choose? As I write this, China threatens to invade Taiwan, calling it a "rebel provence." The Taiwanese don't think so. They want independence. What does China base its claim on? Race! The people there are Chinese. They belong to China. This is the same argument Hitler used for the Sudatenland. It is as racist as any nationalist movement— and it's used AGAINST the nationalists.

What about "self-determination?" The idea that people have a right to choose how they're governed. How can you support that idea and oppose people wanting to separate themselves from a government they don't like?

Some people say NO to independence wars, but YES to "socialist struggles," or "class wars." "Class war" is as relevant to politics of the90s as is trying to organize a union of buggy whip makers.

People don't see themselves as members of a 'class.' They're too mobile or ethnically or religiously involved. They're too concerned with things other than economics. I don't care WHO owns the means of production if I can't write or say what I want to. If the censor is Republican Pat Buchanan, Democrat Senator Exon, or Radical Andrea Dworkin— it's still a censor. If Jesse Helms wants to stop my drug use— or the "working class" dolt tarring the street— it's still stopping my right to choose how I live. Those rights have nothing to do with class.

There won't be any class wars, except maybe, like Grenada or Iraq, those waged by the upper classes to protect themselves. We gotta deal with what we have. And what we have are wars of independence.

Opposing independence is opposing people's right to choose. So NO can't be the answer.

It looks like SOMETIMES YES, SOMETIMES NO is the way to go. With this solution, we can say that independence movements which support freedom, multi-culturalism, equal rights— in other words, things we like— are good. Independence movements that support racism, religious intolerance— anything we DON'T like— are bad. This is the usual leftist policy. You know, folks who say black nationalism is good, but white nationalism is bad. Terrorism by poor people is good. Terrorism by rich people is bad. It is also the usual rightist policy. Independent sheikdoms or military dictatorships are all right. But a "drug dealer" in our hemisphere?? Send in the Stealth Bombers!

This solution sidesteps the question of whether or not people have the basic right to choose their own lives. An answer of SOMETIMES is no answer at all. Or worse— it is an answer of NO. It says, "People have the right to determine their only lives only if they live the way I want them to live." That is totalitarian, dictatorial. It is not a choice. It's also untenable. Issues are so complex, feelings are so divided, that there is no clearcut good and bad. The Palestinians are poor. They've been mistreated by the Israeli's. Do we support 'em?

They also want to force women into

hiding their faces and want rule by fundamentalist religious principles. Is that what WE want?

It looks like there's no solution. We can't say yes. We can't say no. We can't even say maybe.

Yes we can. The answer is YES! People have the right to determine their own lives. That's a principle we support. Always. If a group wants to do that, we should support that right. If they're oppressive against another group, then we should support the right of that group to separate itself from the new guys. On and on, it should go, into ever smaller groups, until we get to individuals, free and independent. BUT, supporting independence movements doesn't mean supporting the MEANS used to achieve that independence. If country A uses the army or police to suppress people B, then people B has a right to attack that army or police. They do NOT have the right to attack average-Joe-in-the-street.

The people of the PLO are seeking independence in the right way. The people of Hamas (blowing up civilian school buses) are not. This principle carries right through to individuals. They too have the right to attack those who attack them— but not the right to attack innocent passers-by. See? The individual is the ultimate by-product of independence movements. That's why big governments are so afraid of them.

Okay, buckaroos, that's it for this month. Next month, I expect all the other columnists to talk about world politics. I'll go back to sex and violence in Outer Mongolia.

ENDNOTES

:—> Haworth Press (10 Alice St. Binghamton NY 13904-1580 has just published a new book, BISEXUAL POLITICS ($14.95). It's a collection of essays by lotsa folks including me and Donny The Punk (the latter under the name Stephen Donaldson). I haven't seen it yet, so I can't tell you the qualities of the other essays. I can give you an idea by saying that one was written by "Starhawk" and another by "Sunfrog." Hopefully, that doesn't set the tenor of book. My essay has nothing in common with any celestial body or non-mammalian animal form. You might wanna check it out and let me know.

—>Sometimes-I-think-Ben-is-right dept: Although I love the Internet, it can be a force for evil as well as good. I already told you about how Jeff Bale &my death reports beat us across the country. Now, a posting on the PUNK usenet group tells how I've "warned people" against staying with Donny in New York. That is a lie. While Donny's neighborhood isn't the safest, it's not the worst either. As far as I've heard, Donny is a fine host. By the time this sees print, the usenet rumor will have been months old. But better cleared up late, than cleared up never. Staying with Donny is as safe asstaying with me.

—> Speaking of Internet— I no longer pay for in-coming email, so I can give you my Mongolian address. It should be good until the end of July. It's: mykel@magicnet.mn. [LAST MINUTE NOTE: The system here is changing. If your mail bounces from that address, try leaving off the 'net.' That means:mykel@magic.mn.] One interesting thing I've received (from Bob Conrad) is an article-written by one of the people involved in the ANSWER ME! censorship case in Washington State. It points out that although Answer Me! won the case, the MEANS they used does not insure free speech. The defense strategy was to portray the zine writers as victims who usedthe zine to express and deal with their victimhood. In this context, the jury decided that such expression was ok. In other words, free speech for victims— but that's all. If you want the full text of the article, It's in my file section on the COOL BEANS BBS. (My columns are also available there— a month before they hit MRR) Have your modem call 1-415-648-7865 for details. (You might try totelnet to coolbeans.com, but I don't know if that works yet.)

—> The-idiots-amongst-you dept: Last month's column was my annual APRIL FOOLS one. I'm sorry to disappoint you, but I WILL be moving back to The States, occidental eyelids intact, at the end of the summer. All the endnote sin the last column, however, were true.

—>Thanks!: Chris Drumm sent me a buncha, mostly Sci-Fi books, including some he's published himself. I've known Chris ever since we were in jail together during Woodstock! (The first one!) He runs an Sci-Fi mailorder service. Send a buck for his catalog: Chris Drumm Books, PO Box 445, Polk City IA 50226-0445. Thanks also to Chris Boarts (no relation) who sent me a pile of SLUG & LETTUCE for distribution here. And to Jeff Schmitz who sent me his zine REASON FOR REASON ($1, 325 Palmwood PL (P-212), Boca Raton, FL 33431) that's cool enough to have BOTH an interview with Chomsky and with NOFX. He also sent me a newspaper called New Unionist, a paper calling for stronger... well you can guess. Still, even they have some interesting views on Affirmative Action. With that one, there're no easy answers.

—> Whoops dept: I wrote about the Mongolian speed metal band HURD (the name means SPEED), but they changed their address. So if you wrote to 'em and didn't get an answer, try: HURD, POB 418, Post Office 44, Ulaanbaatar 210644, MONGOLIA.

My address is still, Ulaanbaatar 211049, Post Office Box 49/ 490, Mykel Board MONGOLIA. Send those nudie Polaroid pix, zines, t-shirts, etc. But HURRY! Airmail from Europe takes 3 weeks, from The States a month. I leave here at the end of July!

—> The China Daily reported that a 28 year old Japanese businessman was busted for Internet porn last February. (The first Japanese I-net porn bust.) Next to that article was an article about how "Top officers from Japanese and US forces wound up a computer-based exercise yesterday to strengthen military-to-military ties."

It's nice to know our governments have a clear concept of the proper use for computers.

—> Speaking of porn dept: Cambodian authorities in the port city of Sihanoukville, have confiscated nearly 3,000 porno videos. They said those videos "could damage Cambodian culture and tradition" and the police action was "aimed at preventing youngsters from engaging in sexual intercourse prematurely."

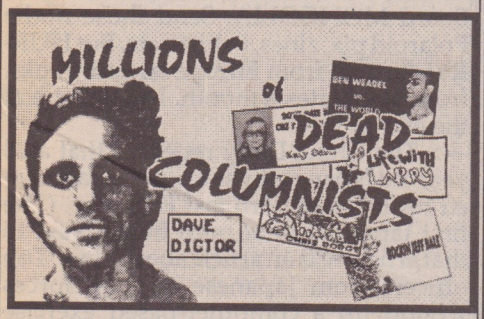
—> Thanks to Kesha Fairly who wrote me her thoughts on why girls are more stay-at-home than boys. She rightly pointed out "the monthlies" keep many girls tied with a tampon string to someplace secure. But those monthlies have the advantage of making girls less intimidated by their bodies than boys are. I have a piercer friend who says that when girls come in to get pierced their most frequent question is "will it hurt?" Boys most frequent question is "will it bleed?" Shows something, doesn't it?

—> And-you're-worried-about-major-labels dept: Ranking high among the world's bad guys are pharmaceutical companies. And they're getting a lot of help from Bill Clinton and his cronies who're so concerned about patents and copyrights.

Seems these companies are taking medicinal plants from herbalists in poor countries. Like a computer company reverse engineering a software program, biologists analyze these plant substances, synthesize them— or sometimes just modify them slightly, and then patent the result. Sometimes governments even grant the drug companies patents on the plants themselves. Once they hold the patents, these companies can sell the 'new' drugsback to the countries that had them in the first place. The people in those countries can no longer use the plants. That would be a patent violation.

—> The email system here in Mongolia

has ELIMINATED the profanity detector. No more asterisks! I can write FUCK if I want to. Mongolia is a country experiencing and INCREASE in freedom. How about yours?



Well yeah I got hired in Portland as a Special Education Teachers Assistant. I thought seventeen years ago when I left higher education that I might like to teach. Then I got busted with two pounds of marijuana in Texas and this was back in 1978. It was a class A felony and I was facing ninety days and five years probation.

I found a great lawyer named Phillip Presse. He coached me I) to look sorry and 2) to dress in a white suit like Matlock and 3) to tell the cops and the judge that I just want to finish college and to be a good citizen. He walked me around the police station, reintroducing me to my arresting officers, asked them about their families, and joked about my fate. He took me around the courthouse on two different occasions before working out a deal. I got the charges dropped to a misdemeanor and paid a fine. That day in court I saw a hippie biker who possessed two grams of speed get five years and a 40 year old African American 'strike two' burglary suspect get 16 years. A pregnant woman with a quarter gram of cocaine get 18 months. I learned that looks were everything, in their idea of the "good ole' boy world." Then and there I thought I wanted to become a lawyer and continue Phillip Presse's good work, but I soon realized it meant dealing with all those cop/judge creep types. Soon punk rock came around it was much more fun than law school was ever gonna be.

Anyway, I'm now here doing the band and working at an elementary school. Hanging around 8, 9, and 10 year olds is very rewarding but takes a lot of energy. The first thing that I learned is not to lose your cool. Once you do you're shot emotionally for the day and you look like a jerk. As Jeri, an Eskimo American co-worker said, "at school you got big problems and little problems and at this school they're almost all little problems." So simple, so zen, and so true.

Anyhow, I take care of a Cerebral Palsy, wheelchair bound, mentally retarded and autistic 11 year old named Adam. He's sweet as can be. Daily we count to ten, identify colors, differentiate items, and things such as "Adam hand me the ball, the ball Adam, hand me the ball." Adam sometimes listens, generally he drifts in and out and mostly will hand you the yellow crayon when you ask him for the red or knock them all on the floor. He's wheeled into class everyday and sings me "Good Morning To You" to the tune of "Happy Birthday". Sometimes he socks himself in the head, looks at me, smiles, and says, "coffee." We then share a cup, I talk weather while he hums and rocks himself. This is our classroom along with 10 other special education kids. My class runs the gambit of severely emotionally challenged, autistic, the classic attention deficit disorder, and the unflattering named educable mentally retarded or EMR kids.

Our crew here is made up of Adam, Jameson, Trac, Chuck, Michelle, Tim, Chris, Derrick, Sean, and twin girls Marixa and Elizabeth.

Jameson is autistic. He's got thick glasses and looks like a young Woody Allen. He wears a stocking cap pulled down on his head like Ice Cube. He is full of attitude. Some days he throws his book bag into the closet and says, "today is gonna suck," I'll say, "good morning sir". He'll reply, "shut up." Other days he comes in quietly sucking his thumb and gives me a warm hug. I never know which Jameson is coming in.

Autism is a strange disorder, for years autistics were considered retarded. They generally do not lack intelligence, but the ability to hold their focus, to respond, converse, deal with change, noise, and outside distractions. Jameson is all this and very intelligent at the same time. Every third day, for generally 15 seconds at a time, he is quite brilliant. He has expressed to me out of the blue that "religion was invented by a few smart people so a lot of stupid people will act the way they want them to." And that, "America is not a free country, especially for kids." Jameson has had a hard year. His sister was run over by a drunk driver last summer. He's had to deal with a lot of change.

Jameson along with Trac, Tim, and Michelle will get into long discussions about body functions with a special emphasis on the size, smell, color, and texture of their emissions. Sometimes these discussions will go on for thirty minutes or longer. Jameson will say, "I took a shit this morning and it took five minutes to come out and it was really black." Tim will say his "poop was a dark brown," and soon the conversation will move on to "I pissed on the bathroom floor and you were standing in it." "Hey, Michelle and Tim were standing in my piss and they smell like piss now." Tim retorts that "Jameson stepped in his poop and he smells like shit," and on and on. No matter what a teacher will say, it's nearly impossible to get them to stop. Ms. Petrina, the head teacher, will go on about how inappropriate this is and will threaten everyone with a disciplinary tactic called a "time out." And of course before long you are timing out 6 kids, walking them to their cubical sectioned off desks, while they mumble it's not their fault that, "Tim smells like poop." Of course the lesson plan is out the window.

The other day Jameson declared "Somebody farted" and "Did you fart, Tim?" " No, but Trac did and I smell it." "No I didn't, Chuck did," etc. etc. I'll come along and say, "Come on you guys, stop talking about this and let's get back to your work books and then we can go out 5 minutes early for break." Special Education is full of petty bribes. There is an art to making tiny little stickers seem very important. I haven't got that down at all yet but anyhow, "Jameson, get back to your work and no more potty talk, OK?" Jameson's reply, "Hey everyone Dave just farted." My tone toughens, "Jameson get back to work." "See everyone, Dave just farted and boy does it smell." He then holds his nose and says, " P.U.." Of course, all the other kids start up, "Did Dave fart? I smell it too; see I told you," and then I am looking at 8 kids all smiling and holding their noses. Ms. Petrina will walk in and Jameson will offer her the news, "Dave farted!" Ms. Petrina will then tell Jameson that it is not nice to point it out when somebody gasses. I turn to her and state that I really didn't fart and that Jameson just made it up. Jameson retorts, "It is not a big deal; just admit that you (me) farted." This very clever 9 year old has made me out to be a public gasser in front of my peer. He is constantly doing this to everyone and is especially hard on the "specialists" who drop in every now and then for their "visits." As well, Jameson mixes this up with very shy moments where he'll ask you to please help him with one task or another while assuring you "You are the only thing about this place that makes it bearable." But the other day I got Jameson back. I was working with him on some workbook and, yes, I did indeed release gas to which Jameson announced to a disbelieving world, "Dave just farted." I looked at him winked and said, "Come on Jameson, not that again," and preceded to go on my break.

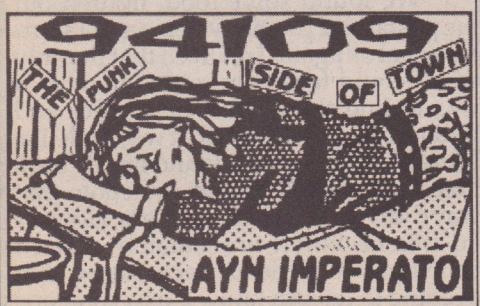
I'll be back next month explaining how and why we came up with MDC. If you are to write me: Dave Dictor, 16016

COLUMNS

SE Division Street, Suite 35, Portland, Oregon 97236.

My Dog has no Girlfriend

Mistress has new lover
Republicans takin' over
Ain't no ozone take cover
My dog has no girlfriend (refrain)
Sits and howls at the moon
Jehovah is coming soon
Prays everyday at noon
(refrain)
Last whale sets into the sun
Plutonium barrels by the ton
Kids in school all got guns
(refrain)
Russia pipeline oily crude
African children got no food
President Gingrich what'll you do
My dog has no girlfriend
A rat is a cat is a cat is a dog
is a dog is a boy
That dog is me, that dog is me
Program us how to love
Proper roles an' rubber gloves
Control us all from above
My dog has no girlfriend
Masons still in control
Their anti-christ has no soul
Their Jesus is so fucking cold
(refrain)
Pyschic sound waves in our cars
Cut our drugs with their fears
More is happening them appears
(refrain)
Voices inside my head
Repeating lies we've been fed
Like sheep we're being led
My dog has no girlfriend
Here me folks it's near the end
Please help me all you can
Help this heart to mend
My dog has no girlfriend
Will our spirits ever fly
Will our demons ever die
Scuse me while I kiss the sky
(refrain)
Determine free will
Like soldiers trained to kill
Sadistically sick and ill
(refrain)
Voices inside my head
Repeating lies we've been fed
Like sheep we're being led
My dog has no girlfriend



As tough as I try to be, I guess in the end I'm just a stupid dreamer like the rest of them and like all dreamers I had some pretty grandiose fantasies about traveling overseas to Europe. Lucky for me the city of Paris, like a lover, made every one of them come true. I came away from the city satisfied, like few lovers can do. Paris rose up out of my head like an apparition from the past. I guess you could say Paris was beautiful, but that doesn't quite cut it either. It's more distinguished and unusual then that. It's like falling in love with someone with a big gap between their teeth or a cockeyed nose and loving their little uniqueness. Paris was like that to me with its uneven windy roads, crooked old buildings and bumpy cobblestone streets. It's face looked old and fallen, uneven and grey, but it never lost any of its character because it's flaws are its charm.

By the time I boarded the plane for Europe, I was so antsy to get outta town it was like someone put itching powder in my shorts. Maybe we were crazy to go half way across the world to visit Paris, where recent terrorist bombings left the city in fear, but we were going anyway. I was going to face death with a croissant in my mouth.

After a 10 hour flight from San Francisco me and Katja arrived in Paris and swaggered through the labyrinth of the airport in a comatose state, moving along the flat stairless escalators that were shuffling people along like conveyor belts to their destination. Between the terminals, clear tube-like tunnels connected the different sections like some surreal futuristic *Logun's Run*-like world.

On the metro into the city, we listened to a local French talent perform a variety of bad American 70's covers by the main doors with a portable Mr. Microphone and electric guitar. After a half hour of groaning and shaking our heads we gave in and started singing along with him because the whole damn thing was too fuckin weird on 3 hours of sleep after a 10 hour plane ride half way across the world. The first French music we heard in France was bad American disco. Shit.

After some struggle, we arrived on Rivoli Street in downtown Paris looking and feeling tattered and worn, zombified like the ghouls in that Michael Jackson "Thriller" video. But we were so excited to be half way across the world that we didn't mind our state of mind or the dump truck sized backpacks strapped to our waists.

After finding a cheap pensione, we wandered around the area in our sorry state getting lost and not caring much, just wandering. Then we went back to our room and slept for a really long time.

The next day we woke up at like 4 in the morning, ready to go. I sat by the French window (Katja and I debated for a while if *all* windows were now *French* windows or not now that we were in France) and watched the sun come up, which I never do back home, trying to get my head together and realize that I was half-way across the fucking planet. We killed some time, searching for some change places and some food. Then we went to Notre Dame.

I can't describe what overtook me when I looked up at Notre Dame's elaborate face of gargoyles and creepy saints lined up along the portal looking down at us, shaming us in their ancient way. I felt like we had finally arrived in Europe after so much planning and dreaming. I realized what this had all been for. Notre Dame was so beautiful and gothic and overwhelming and gigantic, my eyes could hardly take in its overload of the senses. We just don't have stuff like this back home - to Americans, Disneyland is a spectacular sight. And a couple hundred years is *old* to us in the states. It's recent history to Europe.

The inside was even more spectacular, huge stained glass windows so colorful and bright they looked like a million melted crayons pasted over the sun. Entering Notre Dame changed me in some way because I had never seen anything so beautiful in all my life. Never mind all that Christian shit. The building's beauty itself stole my heart.

My favorite cathedral though, was Eglise Eustache. Although not as large as Notre Dame, it was more extraordinary to me in its own way. It was less crowded with Hawaiian-shirted tourists, for one. But it is lighter and brighter and so very tall inside. The first time I walked in, a man was playing this rich, deep-toned, gigantic wood-carved organ which reverberated through my soul. I walked around slowly for a while and then sat down, listening to the organ's serious drone. Looking up I saw the gorgeous stained glass corridor high above and I realized why so many people believe in God and heaven. The cathedrals here were built to make you really believe it all exists, because they are so heavenly to look at. Either that or you think of how many thousands of people spent decades building these grandiose huge elaborate structures for a whole lot of nothing, like a pompous testimony to a fool's belief. Thinking about it that way made me sad, so after a while I took in its beauty and left.

We saw several of the great museums in Paris while we were there. The first one, the Musee D'Orsay was cool to me particularly because I got to see a

bronze sculpture by the interesting Camille Claudel, which was one of the sculptures I saw in that movie about her. In case you don't know about her, see the movie - she was Rodin's lover who was an equally talented sculptor but who never gained the recognition she deserved and subsequently went totally psycho and destroyed most of her work. So many of the sculptures in the museum were so beautiful it was hard to believe mortal people made them. The marble and stone looked luminous like real skin, the muscles of the bodies so real and taut like they could come to life.

In this museum it was cool to see all the impressionist paintings I learned about in school in real life. They have the best collection there: Degas, Toulouse-Latrec, Cezanne, Monet, Van Gogh. All the big guys. And here you can see how they earned their space in immortality.

The Louvre was also overwhelming and interesting. We saw so much shit, the most memorable being the Venus di Milo and these elaborately carved sarcophaguses. The ancient medieval paintings evoked intense emotions in me when I thought of their incredible age and because I also recognized many of them from my art history class. Walking through the Louvre is like moving through one century to the next, like the passage of time and history that you can witness through art.

I have to admit, the food in Paris sucked, mainly because everything good was totally expensive. Since we couldn't read the menus accurately, we never really knew what we were getting exactly, but of course that was our own ignorant fault. I decided that coffee was my new food of choice - it was safe, cheap and it kept you going. Who needs vitamins and minerals when you got caffeine.

The punk clothes in Paris more then make up for what the food lacks. Paris is the leopard-print, bondage-wear, cool-boots capital. Yes everything is totally expensive but still you can dream (or drive yourself into amazing debt like I did).

Along our way in Paris, me and Katja each bought a ring and decided at that moment to buy a ring in each place we visited so later we could look down at our fingers and remember where we had been. I bought this antique silvery one with a purple glass stone in it which somehow for me captured the magic I had felt and seen in all of the cathedrals.

At night I went out and walked along the Seine river when it was all lit up and romantic. You could almost see the ghosts of Henry Miller and Anais Nin kissing, leaning over the banister, fucking down under the mucky bridge below.

On my last day in France, I went exploring in a tiny church along the warped cobblestone streets. Inside, there was a young man praying in front of a small alter, surrounded by hundreds of lit red candles like hundreds of tiny stars. When I walked around and saw his face, I noticed how much he looked like my boyfriend back home and it made me miss him a lot. I walked back, sat down and watched him quietly from behind for a while enclosed inside all the candles. And then I left. I had a phone call to make back home.

Five days and ten cappuchinos later we left our little room in our little pensione, which at that moment seemed like our only home in the world. We left for the metro station at six in the morning to catch a connecting train, but when we walked into the station there were bars up on all the entrances. We tried in some pathetic French to ask what time the metro started running. It was around that time that it occurred to me that daylight savings time happened, oh, around this time of year and sure enough, it was only around 5:15 AM, not 6:15 like we thought. Oh, us silly Americans, we exclaimed, slapping our foreheads. Oh this was too funny. I'm not a morning person anyway, but we had 60 pound bags tied to our backs and had been drinking coffee as sustenance for the last week and we couldn't go back to face the hotel clerk on account of the fact that we had to wake him up at 5 in the morning to let us out and also the humiliation factor of stupidity. We drank some more coffee instead, and finally made it to the train station, until we realized that the train we really wanted to Prague left at 4 PM that afternoon, not 8 AM like we thought. Oh it was a real laugh riot by then. Now we really had some time on our hands, since it was like 6:30 in the morning and we weren't about to spend our last hours in Paris in a pissy train station. The lockers there were all boarded up and guarded with security due to the bombings going on in Paris at that time. We swallowed our last ounce of pride, embraced humility, and went back with our tails between our legs and begged the pensione guy to let us leave our bags in the lobby while we killed some time even though it was 6 in the morning and we had just dragged him out of bed for the second time. Lucky for us he let us, so we wandered around all day, peacefully taking it all in and eventually heading back towards the main train station and towards our next city, our next adventure.

Then the real fun began.

The trip to Frankfurt where we were to transfer to Prague was relatively smooth & uneventful. When we got to Frankfurt we were walking tall because we had made a reservation for the Prague train that morning. However a reservation, we assumed, meant we actually had *seats*. The train was totally packed full of high school German tourists on a school field trip. Our luxury "pre-reserved" accommodations thus were located on the floor in the aisle by the WC. We sat there, sadly, for several hours on the bumpy metal floor. This drunk German dude in a purple pantsuit kept coming back and trying to talk to us in rapid German. We just kind of laughed and nodded and said, "Uh, we don't speak German" but he didn't seem to mind and kept rambling on and on and on. Then he would wave good-by and leave only to come back talking some more. Finally Katja said, "Hey, we don't speak purple pantsuit," and he nodded blindly and wandered into another train car muttering his gobblyguk to himself.

After a 15 hour train ride, we finally arrived like the walking dead singing, "Thriller! Thriller night!".

Prague itself was intimidating at first on no food and sleep, mainly because someone must have been smoking crack when they laid out the Prague street plan. The map we bought of Prague was a laughable "suggestion" of where the streets actually were. After winding through the wacked-out streets for an hour with our giant backpacks we both agreed we had packed way, way too much shit. Prague was tough because we couldn't even fudge speaking the language. I could fumble around some pathetic French in Paris, but this Slavic language was beyond me. I tried, but couldn't get it right. People just stared at me when I tried or sometimes just walked or turned away from me. I think a lot of the locals resent all the tourists who overtook what was once their beautiful, quiet city, and who now come there with values and their weird clothes and their money and I don't blame them. Now the most beautiful sections of town are totally packed with tourists, even in the fall when we were there. It just can't possibly be the same beauty as before.

We found some food, figured out the postal and phone systems and I started to feel ok again. I realized that the only way I could feel truly settled in a town was to find the nearest post office and phone, I guess because that way I felt like I could reach my friends and family back home if I needed to and somehow that way didn't feel so far from them. However, this backfired immediately when I called my boyfriend back home that evening to let him know I arrived in one piece. He flipped out, convinced that I

had been fucking some Jean Luc Pierre in France and that I didn't love him anymore, yet nothing could have been further from the truth. I had behaved myself and I still loved him but how do you convince someone you love them when you are 6000 miles away?

We argued for a while, but arguing at $5 a minute seems pointless to me, so we hung up with everything all messed up and he told me not to call anymore. I felt sad and powerless and I walked home in the Czech rain and tried not to cry.

The next day I mailed a letter to my American guy and it felt good for it to leave my hands because the letter was all I could do to make things right back home. Then we went exploring and bought some rings for memories and walked around the cobblestone streets and saw all the tourist stuff. After a good night's sleep and some food, everything looked a little brighter.

Walking around Prague, it was so beautiful, but I couldn't appreciate it like I should have because my heart felt empty. We wandered up the tourist strip, down to Wenceles Square. There was an astrological clock there that was curious and had a little skeleton guy that comes out in the evening to symbolize the death of the day. Finally I was experiencing the true beauty of Prague. We walked across the Charles bridge and wandered around tiny back streets all day.

The next day we walked to Prague castle. It was raining and was a long hike up, up, up but worth it, especially for the gothic Saint Vitus cathedral inside. I convinced Katja to walk up its endless windy narrow 237 stair staircase to the tower which oversaw all of Prague in all directions and she spit and cursed at me the whole way up and I spit and cursed at myself because it was a really dark tough steep climb. On the way down the lights in the staircase went out which was a cheap thrill, especially due to the ancient crypts in the church below, that we had clausterphobically crouched through only minutes before.

On the walk home from the castle it started to rain. As we went down the drizzly streets with our black umbrellas I suddenly felt content and happy for the first time all day. I wasn't going to let all this drama back home destroy me.

On our last day we met some German friends we had met on the train into Prague, hung out and all too soon had to say good-by and move on. Our time in Prague had been altogether interesting, unique and beautiful and also frustrating, devastating and cold. Although I loved it there, my memories of Prague will always hold the heartbreak I felt in that phone booth and as I walked through the town. I was all too happy to leave all that behind.

We were able to fold out the seats on our train ride into Venice and we slept for most of the ride in comparative luxury. We had the whole car to ourselves. Well, almost. We shared the car with this Austrian guy who got on in Vienna who was totally funny and crazy and cool. He kept saying, "Wake me up if I start snorking, ok?" We were like, "Snorking? What the hell's snorking?" Finally we realized he meant snoring and we teased him about it the whole ride into Italy.

From the moment we arrived into the station, Venice was good to us. We knew that the trip was making a turn for the better. People were friendly and helpful. Two older men helped us find the street to our hotel. Venice was vibrant, alive, gorgeous. We got settled in and roamed the winding streets and bridges for hours. I felt romantic and new, just like that Madonna video (ha ha). I fell in love with Venice. It was my new lover, since I felt like I had lost my last. I spent time with my new city, felt its stones under my feet, touched its bridges, listened to the secrets of its rivers winding through the stone buildings.

The next morning I called my lover and he apologized and we talked for a long time and everything was all right with the world again.

Me and Katja took a vaporretti boat to the Lido and walked around eating Gelato. My favorite flavor is Pistachio because it's *green* and what could be better than that? The boat ride was cool - on the way back from the fishing village, I sat with my head in my arms on the edge of the boat watching the water and the ancient buildings float by. I felt totally happy and in love with life and that's something that rarely happens.

Italy ruled, even the coffee there was better then anywhere. I drank the best cappuchino of my life in Venice. I want to drink one of those miracles every day for the rest of my god-given life. The food was a close runner-up. I swear the food in Italy is better then anywhere. Pizza and pasta and olive and cheese panini sandwiches and that damn lustfully good coffee. When you can't have sex for six weeks food takes on a new importance. To Italy I say *yes yes yes*.

Our room at the Archie's House hostel was a total dump. It was a crestfallen dive. The floor was caked with dirt, the walls were mouldy and decrepit. Grim. The bathroom was even worse with its filthy toilet and sopping wet foot-fungus-fiesta floors. It had two saving graces however. One was the righteous narrow black fold-out window which faced the busy Venetian streets and fruit stands. And the other was that Archie's was *cheap*. And after France's financial punch in the face we were counting our pennies or Francs or Lire or whatever.

The next day we didn't get much sleep because these German frat boys were staying in the room next to us and they were so LOUD. Those drunk German boys... Crazy! They were totally drunk, insane, breaking things. The woman at the front desk went psycho, kicked them out. Before she did tho, I got a chance to practice the only German phrases I know holloring "Sprechen sie Deutch?" and "Ich habe eine jake" which translate as "Do you speak German?" and "I have a jacket."

The next day we walked and explored some more. We walked way past San Marco and the touristy areas. We passed a fountain with hundreds of small turtles in it. They were cute guys, swimming around and sunning themselves with their necks stretched up minding their turtle business. Some girl started throwing rocks at them so I started throwing rocks at her and she stopped. We walked to a quiet fishing district and sat on some steps and watched the occasional boat pass and rested and got a little sun. We saw some minnows and conches and tiny crabs and loads of seaweed. Ooooh. Aaaaah. We saw a lonely bell pepper floating in the canal and we figured it came from one of the produce boats, carelessly unloading its cargo onto the land and to the stores along the river. Either that or some young whippersnapper chucked it into the canal. I don't know why I'm even talking about some stupid green bell pepper floating in the Venice Grand Canal but that lone floating pepper haunted me. It did.

I noticed this heinous trend in Italy of these long thin quilted nylon jackets in maroon, blue or drab olive. I saw whole families wearing those quilted grannycoats, each in a different color. Some have removable zippered sleeves attached so you can unzip them to reveal a long flat quilted vest. I just don't understand the appeal. Maybe I just don't get it. Either way, I think it's a serious fashion faux pas and should be avoided at all costs. Katja kept making jokes that she was going to buy me one for my birthday which was coming up. Oh, very funny. Another fashion don't is the multi-colored neon backpacks I saw on the backs of many tourists. These backpack eyesores are sick and wrong and should be flung into the canal upon sight.

Our last day was spent taking a different Vapparetti boat through an industrial section of town, eating, eating eating, writing postcards and taking pant-

loads of photos. This is the life. I wish we never had to go back home to our shit jobs and lame ass culture. I pushed those thoughts out of my head, heading back over the bridge and wound myself through the twisty streets of Venice.
(to be continued...)

HERE"S WHERE IT GETS EMO AND IN FOLLOWING, ALL GOES TO SHIT

5:30 P.M. Shy the dinner table, drift into unliving living room. Immutable human silence snapped with Walter-Cronkite/Rather Feed. Square carrots. Green peas.

Slough it off, shrug back to your room, minutes before they start. Tag team shouting championship. Like yesterday. Like last Tuesday. Like this afternoon. Failed seismic upgrading for this kind of shit. No support. The Norman Rockwell sheen further filtered through feel-good sitcoms where everything works out okay doesn't let you see that other people, the people next door, accross the street are just as screwed up. Everything doesn't work out okay.

Pre-fab pressboard doors muffle this kind of thing for shit. Drown it out. Stereo on. Loudest thing you can find angriest, most pissed off thing you can find. Crack open a comic book and try to forget. You've got no voice.

Won't feed you the "Hardcore punk saved my life" line. It got me along. Made things bearable. Salved my anger briefly, Kept from going postal on the legions of Redneck conservative Christian racist preppy jock pigs and other lowlife that seemed to occupy Alabama with profusion. Pressure valve on the cooker called home. Cheap escape. One of many.

Pile on broken relationships, dimming options of age, agitation that goes with living in a major city and collide head-on with bottled anger, desperate alienation that incrementally grows with the rage. Ten, fifteen, twenty years late, anger, rage and pain are on tap. Very little handle on the flow, it just flows out and over the slapped together broken escape hatches. Raw fuel burning with no control.

I don't know how to exit this rage. The frustration with human alienation. Vent the pain of inability to connect to fucking anyone, like slamming the side of a broken TV trying to get the picture to straighten out til your hands are bright red and ache.

Simple things set me off, solvable problems, and I'm somewhere else in my mind throwing cars through buildings, smashing in sidewalks with parking meters and collapsing people's faces in with my fists. EXPLODE. Never wanted to be this way, self-destructing, chucking "get the fuck away" vibes freely to anyone in my blast radius. Torching friendships and hurting people I care about.

Go talentlessly bang the shit out of my goodwill drums, brave the S.F. city pools and swim until I can't anymore, leave on my bicycle, take the BART back home barely able to walk, try to get it out but the anger is still there a day later. Like all the bands I ever tried to propel with minimal success out of the garage... trying to vent the hate and anger.... lyrics I think became secondary, it was more just about screaming until it hurt, spazzing out until bodily injury, leaving myself with no voice the next day. Constructive sublimation of anti-social impulses in an lousy attempt to rejoin society as a valued and respected member. Sounds easy.

These problems stay with me, still there no matter how hard I push the buttons, work, drink, fuck, shop, eat, whatever... brief highpoints slam back into even lower, longer lows. My anger will see itself out. It will work itself through. It will cool to something I can live with... Has to... it's just really rough to be here right now, and solutions aren't always or even close to clear. Weary of the lame excuses and cheap escapes, getting through the mire of uncomfortable parts of myself and my life has been really painful, but the only way I think I can begin again to feel whole, human, ALIVE.

Dear friends,

Have you ever considered where you're going to spend eternity? Perhaps you'd like to spend a little time thinking about that right now. Alright, that's long enough. More to the point, does anybody besides myself pay attention to the MRR classifieds? A "HEY PUNX! When in dought....Talk to a live Psychic!" (all sic) 900 number advertisement (and wouldn't talking to a dead psychic who had his own 900 number be a lot more impressive, anyhoo?) that goes on to suggest that the gentle reader "let your Psychic guide you to the next show"...what is the friggin' deal? Psychic entertainment guide and advisor? You need to pay $2.99 a minute to ask when Fear is coming to town and if it's worth going (of course it's not; by the way, since there's only one original member left, they had to change the name from Fear to Mild Dread - get it? And since there's only one original member of the Gun Club {and he spends most of his time harassing Japanese female bands and misrepresenting himself as their manager, the white horse riding son of a...oops, I guess I'm scooping the gossip column}, it's not a "Club" anymore, it's just Gun- get it? Oh, and you owe me $2.99 for my psychotic, er, psychic show advice).

By the way, did I ever tell you about the time I responded to the handbill of a "psychic advisor"? "Really, Colonel, I must be going..." After dialing the phone number provided, I was greeted by the voice of what seemed to be an elderly female whose exotic gypsy accent owed more to Herke Homolkula than Maria Ouspensky (except that this was actually long before the smash hit gorilla costume motion picture "Congo" and the similarity has just occurred to me). I inquired whether the "p.a." was capable of foreseeing the future (which was not explicitly stated in the handbill, probably in deference to the bunco squad). Ms. Homokula replied, "Yes, I can tell the future," in the process revealing herself to be the "p.a." "What time am I coming to see you tomorrow?" I then asked (as a clever means of testing her powers). "Umm, let us see. How about one o'clock?" "Nope," I replied by way of informing her of the incorrectness of her guess. "Um, two o'clock?" she ventured (with strike number two), giving me no choice but to tell her "Sorry, that's not it either." Showing herself to be a quitter, she elected to not take another swing and instead asked "What time do you want to come in?"

Honest Abe that I am, I flipped over the cards with "I'm not coming in, because I don't believe that you can 'tell the future.' In fact, I think that you've just proven that you can't." "Huh? What? What time?" she persisted, making a somewhat hollow victory of my Houdini-esque debunking.

So what the hell is this scam-bola doing in the classifieds (well, I suppose it's no more morally reprehensible than all the crappy bootleg concert videos for sale) when the only acceptable form of

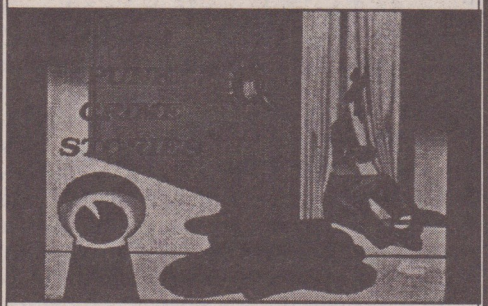
occult/religious thought in these pages is my own ATHEISTIC MYSTICISM (TM {trademark, that is to say, not transcendental meditation})? And even more potentially distressing is the "OPEN ADOPTION gave my son the very best start in life. I chose his parents. If you're pregnant, unsure what to do, call nonprofit center 1-800 etc." Now maybe I'm wrong, and if I am I'll eat a bug, but this gives me that shooting pain in my bunions that usually indicates the presence of a "Right to Life" front (or imminent hail). Why is the number given for a Nonprofit Center That Cannot Be Named and why is abortion apparently something to not even be considered by the needy reader? And am I supposed to believe that this ad was actually placed by someone who had occasion to use this N.C.T.C.B.N. and merely wants to spread the word ("doing good deeds" a la Herke Homolkula again) as opposed to the N.C.T.C.B.N. positing a hypothetical client with a hypothetical son, hypothetical adoptive parents and, for that matter, hypothetical satisfaction. And if the supposed writer of this classified is indeed hypothetical and there are no references regarding the reliability, upstandingness, and so on and so forth of the N.C.T.C.B.N. (as opposed to a legitimate organization offering the full range of options such as, say, Planned Parenthood), those "unsure what to do" would probably do just as well to join the punks "in dought" (sic again) and call the Psychic nabobbity boobity.

In an almost similar vein of crossed paths (ooh boy, am I ever reaching for a transition here) we've got FIREWORKS' latest 7" (1+2 Records, Gloria Hatsuho 601, Nishi-shinjuku 7-6-5, Shinjuku-ku, Tokyo 160, Japan) with "Prime Mover" and "Loserville" and PINK FILTH's cover of Porter Waggoner's "Rubber Room" ($4 to Bryan Stanchak, 5014 Arbor Ridge, San Antonio, TX 78728) Fear ye not, the FIREWORKS sound is fully intact on their outing; the only reason it's not in the regular review pile is the less than frantic tempo of the songs. PINK FILTH do a stripped-down (no Bernard Hermann-esque strings) but fairly reverent rendition of the psycho-honky tonk song which towers over the rest of Porter W.'s mostly schmaltzy work, but I've long craved a dirty, fucked-up version of "The Rubber Room" such as FIREWORKS could provide. So why, as long as they were doing a couple of downbeat numbers, didn't they ask me what for requests? I'll never know.

Next up is a split single of DEADBOLT and their sideband, THE STRANGERS (Goldenrod, 3770 Tansy St., San Diego, CA 92121). DEADBOLT are entertaining, too be sure, but the STRANGERS are their million dollar entertainment package concept. At any rate, the DEADBOLT (which the label indicates is the STRANGERS' side and vice versa, but since I was unsure I called the punk psychic and...) side is a somewhat spacey instrumental with some speaking thrown in over (and you know what "space instrumental" band I'm tempted to name here) while the STRANGERS' side is a fine imitation of second string Italian Western music (Nicolai rather than Morricone) that should sit well with DEATH VALLEY fans.

Finally, the ever-fabulous NORTON label (PO BOX 646 Cooper Station, N.Y., N.Y. 10003-don't be a mook, write for their catalog) offer a preview of their forthcoming (or probably out by now) album of the fucking king of easy and greasy R&B, ANDRE WILLIAMS (with DICKTAYLOR FROM THE FUCKING PRETTY THINGS ON GUITAR-A FUCKING COUP!). He tackles OTIS BLACKWELL's "Daddy Rolling Stone" (speaking of which, be on the lookout for reissues of Otis's old sessions; he was a fucking great singer whose recording career was unfortunately overshadowed by his songwriting career; in addition to writing a bunch of songs and cutting demos of them for Elvis, Col. Tom reportedly had Elvis copy Otis's inflections - whether or not this is true, vintage Otis Blackwell is EVEN MORE essential than vintage Otis Redding, believe it!) (and wait a minute; the EL DORADOS on backing vocals? THE EL DOFUCKINGRADOS? Kee-rist!) These old-timers still swing, who'd a thunk it? I sure hope the whole LP is up to this watermark, since the ANDRE WILLIAMS compilations don't seem to turn up in the stores as often as they should.

Alright, a month without surf music! What a happy boy am I!



There are currently, at least, 1.5 million people languishing in American prisons. The inmate population has more than doubled in the last 10 years. And contrary to the mass media perception that we are all sociopathic menaces to society, our prisons are chock full of non-violent first time offenders. Casualties of the "war on drugs". P.O.W.s, if you will. Big government and the media perpetuated mythos of the proverbial criminal have resulted in an all out attack on our civil liberties. I currently reside in an Ohio prison. A system which was built to house 26 thousand, but now houses some 48 thousand men and women. Current statistics show that Ohio is operating it's penal system at 186% capacity, which places them at second in the nation in over-crowding. Second only to California, which is twice the size of Ohio. This is a common trend among the states. Currently, there are 46 of the 52 states that are under federal mandate to aliviate the over-crowding.

This is a joke (and I'm not laughing). For every new bed they make available they lock up two more people up. Locking them up for things such as drug abuse, petty theft, and vandalism to name only a few of the petty crimes now being used to persecute the individual.

Ohio, the proverbial mid-western state, strikes up images of rolling hills and wheat fields, right? Not if you live here. Sure, Joe normal and Suzy conformity don't see it as a fasicist police state, but they don't dare to be individuals either. I think of Ohio and striding images of a Kafkaesque penal colony come to mind. I'm surprised they haven't put a fence around the whole damn state.

So what has Uncle Sam done about all this? Jack shit! They're building more prisons and creating more and harsher laws to fill those prisons at an alarmingly fast rate.

You're probably asking yourself why I'm writing this shit in Maximum. Well, I'd like to do a recurring column under the True Crime heading. Why?

First of all, to dispell many of the myths that have been created by the mass-media. Our culture is force fed sound bites and slick images through the media, and unfortunately they take this as gospel. Secondly there are many punx languishing in the American penal system and we need a voice. Last but not least, I've got crime stories to share with Sid and Nancy Q. Public. I need help though, and lots of it. I would like all the incarcerated readers of Maximum to send me stories about their plight and also info on the laws and prison system of your state. Also, you free world people can help by clipping and sending all articles pertaining to the (in)justice system; especially stuff about prison.

The current political and social climate suggests that we (convicts) are all animals and should be locked up and forgotten. Fuck that. Read between the

lines my friends. Uncle Sam is slowly encroaching in on all your lives and one day any one of you could wind up behind these walls.

That's it for now. Be sure you avoid crossing into the fasicist police state known as Ohio. Walk, run, fly, hell swim that nasty polluted lake if you have to, but avoid this state and it's laws at all costs. You could wind up serving a 13 year sentence for shoplifting a carton of smokes and a steak (I was a vegetarian at the time), like me.

W.J. Baesel, #301-808, PO Box 69, London, OH 43140

STITCHES IN MY HEAD-

Oh yeah! All you oi-oi fucks take note: the OPPRESSED are here to stay!! The OPPRESSED rock with a vengeance on their new Bronco Bullfrog Record "5,4,3,2,1" EP. The Morenos deliver the fuckin' shit on this EP. The first song "5,4,3,2,1" is a strong anthem for the street punks. "Evil In Magaluf" is a call and response bit with no music, featuring Lanremney R.F.C. The real jewel here is "We're The Hooligans" which stands as one of the best oi songs penned in the last couple of years. Cheers to the OPPRESSED! Keep up the good work!

Another street punk record out on Bronco Bullfrog Recs this month is CAPO REGIME with their "Problem Child" EP. This slab is almost as strong as their "Drug Craze" EP out on Helen of Oi last year. Songs like "Bag Puss" and "A.C.A.B." have a fast punk guitar overdrive. "Pink Jaguar" could remind one of a swift kick in the arse from the UK SUBS circa 1980.

That great German oi/street punk label, Knock Out Records has two excellent offerings out this month. One ultimate raging punk rock record appears courtesy of one of the world's toughest oi/street pun outfits: The DISCOCKS. This is an over the top Japanese pogo punk killer! The "Class of 94" follows on the heels of a great Helen of Oi DISCOCKS selection. It's as if TEENGENERATE and BLANKS 77 harnessed each other's manic strength. High praise indeed for DISCOCKS!

Knock Out Records presents "The Fuck Ups." For the third time, that's the Norwegian FUCK UPS! These punk-as-fuck muthas have the street punk sound from hell and a sense of humor too! The FUCK UPS take the 1983 SKREWDRIVER song "White Power" and turn it into a silly "White Christmas." Very funny. The other side has two fuckin' sledgehammer oi songs: "Oslo Skins" a tribute to the FUCK UPS pals back home and "A.C.A.B." which is absolutely brilliant punk rock. The FUCK UPS are on a roll: they also have another EP out on Knock Out called "Al's My Pal" and a full length LP called "All Fucked Up." Listen to this band immediately or risk missing out on one of the very best street punk outfits.

A band on Helen of Oi this month is worthy of your attention. They're called LOWER CLASS BRATS and they do a damn decent street punk thang. It's oi music with lyrics which reflect the pride of drinkin' and fightin' buddies. The LOWER CLASS BRATS are especially critical of hippies and posers that hang on the periphery of the punk scene.

Spain's No Tomorrow Records has some RAMONES flavored pop items for your consumption. Initially you have SHOCK TREATMENT Vs FIFI AND THE MACH III "Keepin' Ramones Spirit Alive" EP. SHOCK TREATMENT have been a consistent purveyor of Joey and DeeDee schtick. On this particular EP, SHOCK TREATMENT do a fun number called "Something Wrong About Me" which has good Joe King/QUEERS seasoning applied liberally. On the flipside FIFI AND THE MACH III rock about as hard as they ever have on vinyl. FIFI's do "Mach A Go, Go" which is the RAMONES "Glad to See You Go" as filtered through the DICKIES larynx. Wot a riot!

Continuing with the No Tomorrow Records catalog we have LA FAMILIA MANSON doin' a RAMONES-based punk rock record with four fun songs that have cool Joey/Dee Dee style singing with fuzz guitar background. Two of the songs that catch your attention are "Crushed On The Floor" and "Sad Girl". A good time is assured for the fans.

While we"re on the subject of RAMONES derivative punk, how' bout those LOUDMOUTHS? Their LP on New Red Archives is great! The singing and playing sound really clear on this album while still keeping the wild abandon of their live set. You must obtain one of these records at your earliest opportunity.

Let's bolt on over to the land of the new rising sun and listen to the SONIC OMEN band doin' their excellent EP called "Have The Laugh On Your Side At Last". Wolfboy, S-Machine, Robin and Tosa have a 'kick yer ever-lovin' ass' brand of street punk going on. It has the brutal gruff vocals of BAD VULTURES coupled with the melodic oi-inspired guitars and drums. SONIC OMEN sing about "Rich Toys" and "Grown Up Babys" and successfully combine their exhuberance with a more traditional English punk sound. They could be happily compared to some of their contemporaries such as SIDEBURNS, CRIKEY CREW or COCKNEY COCKS. Good shit!

If you're looking to get mauled by a violent hardcore surge of adrenaline, search no further. LIBERATE have come all the way from Japan to destoy you. This is absolute punishment to your whole being. LIBERATE's EP on Blood Sucker Records out of Hiroshima City is strong medication indeed! Great songs such as "Silent Anger" and "Hatred War" grab you by the throat and pull you into the maelstrom of dark thrash. It hurts!

On the 'live' music front we've got great news! The fuckin' BUSINESS came back to town and they were great! Some of the records by this band don't reveal how powerful they are live. The lads unleashed a barrage of powerful oi on the enthusiastic crowd at the Trocadero. The BUSINESS kept their beliefs through the years and still have the edge they exhibited way back in 1982 when they screamed "Smash The Disco". Check The BUSINESS out as they continue to reconquer North America.

The LOWDOWNS returned from a triumphant tour of Eugene, Portland, and Seattle where the locals embraced the band and wanted to keep 'em up north. Fortunately for S.F. residents, The LOWDOWNS came home just in time to open a Gilman show for the SWINGIN' UTTERS. Brian was giving it his all, even after a grueling road trip. The LOWDOWNS are tighter than ever. The SWINGIN' UTTERS debuted several new songs, much to the pleasure of the full house. Darius is singing more these days and he sounds great! Watch for more new material from the UTTERS soon.

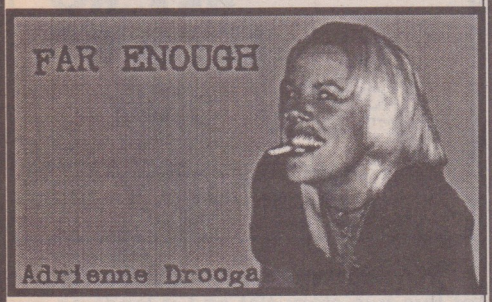
While we're on the subject of The LOWDOWNS and SWINGIN' UTTERS, let's send out a hearty FUCK YOU to Rich of IFA Records! He has stiffed both bands and his name is mud in this city. Don't do business with this asshole!

In the stab-from-the-past department, ya gotta love Seattles old punk band from 1981 SOLGER doin' their hit "Raping Dead Nuns".

This was one fucked up, badly recorded, awe-inspiring bit of punk genius! It don't get no rawer than this pal! You can save yer money- you don't have to pay collector geek prices cuz this shitty little noise

fest has been reissued on Bag of Hammers Records. Every now and then this label has a moment of insight and rereleases a killer single. Another must have reissue is the Alan Milman Sect doin' Stitches In My Head" and "I Wanna Kill Somebody". Classic snotty New York punk from 1977.

'Till next time... See ya round... I'll be seein' you...See ya round...See ya in Hell!



I was a stranger in a strange land. I had a handful of friends that I felt really close to, but when I first got to Richmond, Virginia, I definitely felt like the new kid on the block. Instead of going to a show and knowing or recognizing most of the punks there, I would walk into a roomful of strange faces. It was intimidating. I didn't know how I fit in or how to make friends. I have lived in the bay area my whole life and been involved in the east bay punk scene since I was 16 and to all of the sudden throw myself in the midst of a totally alien environment really threw me for a loop. Then I began to hear little bits and pieces about a group of people who were trying to open up a club along the lines of Gilman and ABC No Rio. All ages, punk run, low door prices, no contracts or guarantees... totally DIY. It sounded interesting and so I decided to check it out.

I am so fucking glad that I did. Being involved with this group has been a lot of fun and exciting and given me SUCH a kick in the ass when it comes to the punk scene. Everyone is so dedicated to making this happen and totally passionate in helping this to succeed. We're called RVA Punk Nation and we're fightin' the system and fuckin' over the man. We've had a lot of discussions on how to make this happen and have decided that the best way is to start to get the money together that we're going to need for licenses and to rent a space so's this can be done legally and not shut down after a few shows. Eventually, when our space is open, we hope to be able to have a cool space for local and out of town bands to play at. We're also planning on selling zines and records at the club and having events that will inspire people and bring the punk scene together.

The one thing that's important to realize is that this isn't just about the Richmond punk scene. How many people do you know that travel all around the US and around the world? This will provide a space £or people from all over to come and see bands play and meet local punks. Plus a chance for your zine or the records you distribute to be sold in a town where it might normally not get to. And if you're in a band, then you'll be getting a chance to play to a scene that is excited to see you and wants you here to play. This is about all of us. All of the punks. About keeping our scene away from rock club promoters and pseudo punk clubs that are just trying to scam you for the money.

But we need your help. We need everyone to come together on this, whether you live in this town or not. You can be a part. How? It's easy. If you do a fanzine, send us copies of your zine and we'll sell them at local shows and put the money made into the RVA Punk Nation fund. If you do a label or you distribute records/ t-shirts, then send some and we'll sell them and put the money made into the fund. If you have money that you're able to donate, whether it's 10 bucks or 1,000 bucks, send it along and we'll be that much closer to making this happen. This money isn't going into someone's pocket. It isn't supplying someone's heroin habit. It's going right where it's needed: into the punk scene. Your punk scene. Your donations are so needed and so appreciated. Now, say something happens like the CIA sets off a bomb at the next RVA Punk Nation meeting and we're all killed or seriously maimed. Then your money and your donations go to Food Not Bombs, not into someone's vacation to Europe. We're serious. We're dedicated. Together, we can make this happen. If you are able to make donations, please mail them to Adrienne/ PO Box 4621/ Richmond, VA 23220 and if you're able to donate money, please make checks or money orders out to Adrienne Droogas. Fight the system. Fuck the man.

The Quality of Military Life

by: TK Getzgo

I'm a nazi. I have to be. My hair is cut so close to my scalp that I appear bald from a distance. I usually wear black, green, or camouflage clothing and often display an American flag patch on my sleeve. I wear combat boots. Violence provokes only two reactions in me: "All right! Let's kick some ass!" and "Oh.". I'd kill anyone purported to be an enemy of the United States of America. I am always surrounded by a large number of friends, all of whom look and dress just like I do. I'm a part of the group. There is strength in numbers, and I am never alone. I am a nazi.

That's what most people think when they see me, at least. All of the things I have described are true, except one: I am **not** a nazi. I am a soldier in the US Armed Forces, but I am not a soldier in Hitler's Youth or the Arayan Nation, though I know some who are members of both. I'd like to add that I would not gladly kill any enemy of this country, but according to my job description I'd have to. Whatever. The point of this piece is a timely one, namely, the proliferation of white-power hate groups in the military.

The US military typifies a wide cross-section of America and, as a result, exhibits the same general trends and idiosyncracies of the civilian populace. Diversity is included in that description, with African-Americans, Latinos, and other minority groups representing large portions of the military. Hate is also included in that description. Although plenty of discrimination against women by men, against men by women— and even against Caucasians by other groups— exists, I will tackle those subjects in another column and focus instead on the prevalence of neo-nazis and members and supporters of the KKK in today's Armed Forces.

The government has recently gone public with the finding of more than twenty military members with close ties to nazi skinhead organizations, and public scrutiny is higher than ever. Although I don't know any of the individuals involved in the public cases, I do know, and know of, a number of fascists who serve Uncle Sam by day and Uncle Adolf by night.

It's not just state troopers and local sheriffs who pull double duty in this way; many servicemembers have skeletons in their closets that go deeper than having smoked pot and not telling anyone in the recruiter's office or being a vigilante punk fanzine writer. Many of these skeletons are adorned in white hooded robes and SS armbands.

At a previous assignment overseas, I had a friend named Clark. Clark was a good-ole boy from Alabama. He typified the stereotype that many people hold of Southerners: he was slow and gullible, he dipped and smoked constantly, he loved whiskey and beer, and he thought Mountain Dew was good soda. He lis-

tened to country music and drove a pick-up truck. Clark and I didn't have much in common except being stuck in a shitty place thousands of miles from home and a strong desire to argue. We argued all the time, about anything and everything we could think of. We never got angry at each other or took any words said personally. Actually, we seldom had any true stake in the issues we argued. We just liked to hear ourselves talk, or scream, depending on the subject. We got along well and both enjoyed our daily debates.

One day, as I approached Clark's room to pick up where we'd left off the day prior, I heard him shouting and punching the walls. I cautiously peeked in his room and, seeing him alone, entered. Upon seeing me, Clark began ranting almost incoherently about, "those goddamned niggers", on and on and on. He told me how he couldn't wait to get out of the service so he could go back home to 'Bama and continue his career as Assistant to the Grand Wizard of such-and-such chapter of the Klan. His daddy was Grand Wizard, naturally.

It seems that an African-American soldier in our unit was promoted and he wasn't. Ignore the fact that Clark was far from ready to be promoted. He did. All he knew was that he wasn't going up in rank and Davis was. Oh, and he knew that Davis was black. He didn't know, or care, that Davis was among the most intelligent members of the unit, the most physically fit, and, by far, the most dedicated. I wanted to tell him these things, and more. I wanted to argue with him about this issue, and really mean it this time, but I couldn't. Turning him in would be playing to "the Man"— our common enemy— and make me a target for everyone else to rally against.

This was an extremely upsetting moment for me, because I knew I couldn't tolerate being around this guy any more, yet we were stranded together in the middle of nowhere, working in the same place, and living next door to each other. I would have to tolerate him. I couldn't make him hate and mistrust me, because I now knew that I couldn't trust him. I nodded my head sympathetically and didn't say a word.

I think he picked up on the tension immediately, however, because he was never the same to me. I wasn't complaining. I was not even slightly upset when I found out that he had orders to go home— he was getting an "early out" from Uncle Sam. I was just beginning to get a lesson about life: some things never change.

Growing up, I moved a lot. I encountered prejudice everywhere I went, but for some reason I didn't think it would be as prevalent in the adult world. After my experience with Clark I was a lot less naive, and much more wary of people I met. I was now looking for signs of fascism in every new face I saw in my little military community.

What gets me most about prejudice in the military is that it is often displayed openly, and nothing is done about it. A case in point is a current neighbor of mine in the barracks. I'll call him Scooter, because I think it sounds as stupid as he is. Scooter is also from the deep south. Scooter has a huge confederate flag on one wall of his room, and a slightly smaller US flag on another. In the one brief conversation I had with him, he confided his membership in the Klan to me and asked if I wanted to see his "membership knife" given to him by an uncle. I guess he thought I would be sympathetic because our meeting only occurred as a result of a guy downstairs blasting bass-heavy rap music throughout the building. We were both in the hall looking for the source of the discomforting noise, only for different reasons. I had been sound asleep and wanted to throttle whoever it was that had caused me to awake so suddenly (and rudely). He heard bass and wanted to complain about all black people everywhere. Just desserts to that story: the guilty basser was white. The point is that it is impossible to know everyone and it is easy to hide affiliations, no matter how extreme, with minimal effort.

I have encountered many servicemen (and women) with ties to extremist hate groups or sympathy to their causes since my encounter with Clark. I knew a guy with nazi tattoos and every Skrewdriver record in existance. I worked with a girl who was so obsessed with Hitler that she not only read about him every day, she had a crush on him. This sick young person actually thought that Uncle Adolf was cute. Even Mtv won't endorse that thought. I once saw an older guy who I knew was in the service at a concert. I thought that he was maybe pretty cool, he wore a leather jacket (punk!) and was even in the pit up front, moving around! I got a little closer and saw that he was giving the band a barrage of nazi salutes and berating them for not having a "color code" for entry to the show. Pathetic.

I don't know what these anecdotes can do to change things. I doubt they will have any impact upon anyone guilty of the twisted behavior I've written about. I don't pretend to know all of the answers or have a solution. All I know is that something has got to give. My attitude will remain unchanged: hatred and prejudice have no place in any society, especially not a society within a society that is designed to serve and protect the interests of the overall group (as the military is supposed to do). I'd like to see all the military punks out there band together to fight these bastards, using any means necessary. Then we could focus on revamping the services to allow more freedom, and make this world a better place for all.

As I flick my cigarette out the window of this two story flat and it lands on my unsuspecting neighbor's head (much to his surprise), I wonder, will I ever think of something to write about in this month's column???? I think I must have the dreaded "writer's block" tonight, although there are those who swear I have always had the "dreaded writers block" The weird thing is though, that of all months this is the one month when I should have anything but writer's block since I have been out on the town almost every night soaking up the local nightlife, which could be a more depressing column than this is gonna be if you allow me to go into it. Maybe, as Tim suggests, I'm just going through punk menopause, or maybe I just need to suck down a few more cold ones so that even this paragraph makes more sense to me.... I dunno. In any event, it's been a strange month .

I started off by going up to Mendocino with some buddies to see Winston Smith's show of Alternative Records cover art and also to help promote his last book of art entitled "Act Like Nothings Wrong" (Last Gasp). The show was held on a Sunday afternoon at, of all places, The Hopland Brewery. Now I know there's a lot to be said about Mendocino, and if you're from the City, most of it is pretty negative a la "What do you DO in Mendocino, anyway?". Although I figured the last place anyone would go to see punk art at its finest was in Hopland, California, I was pleasantly surprised to see a wide array of punks from as far away as Santa Cruz at the show. Of course, the 19 pitchers of free beer and pizza we put away probably had something to do with it. I ran into this guy Jay-Ed, who used to be in THE FEEDERZ in the early 80's, and he gave me a couple of good stories about the early days at Gilman back when he was living down in the Bay Area. It seems that at one show, someone in the band had the wild haired idea to "rent" dead frozen cats

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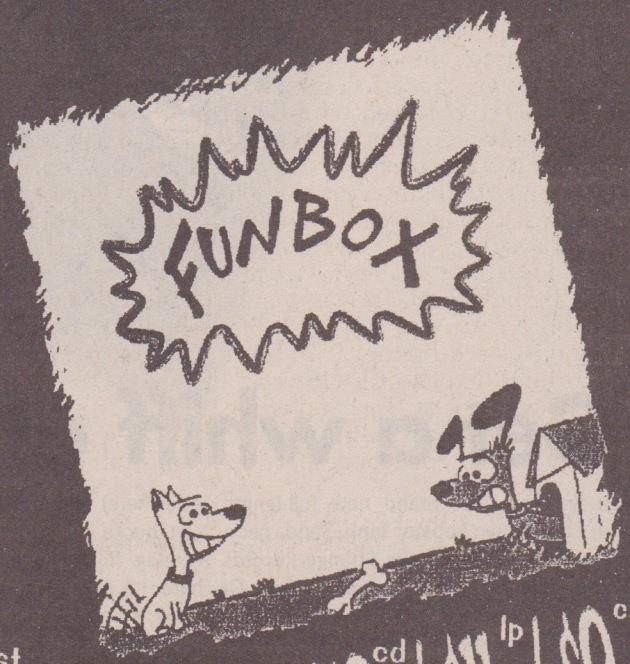

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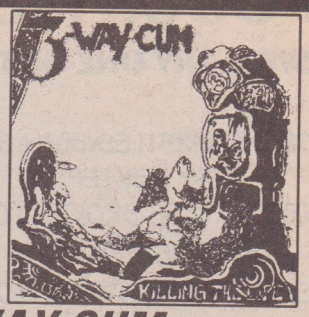

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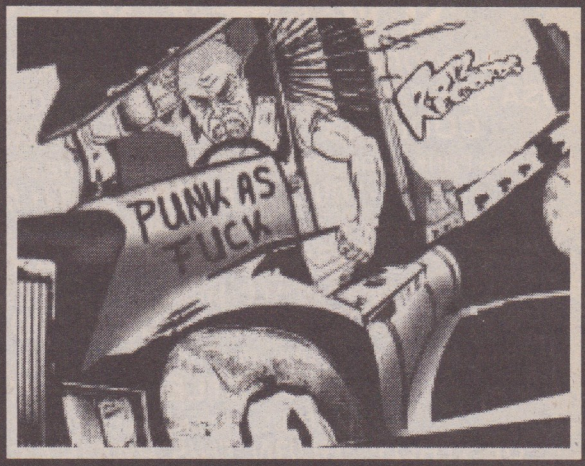

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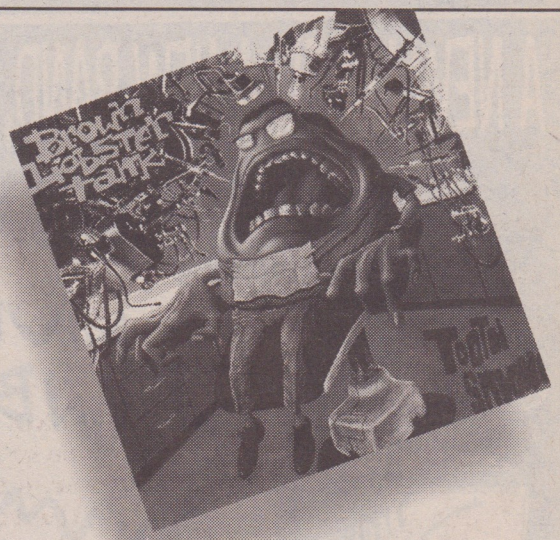

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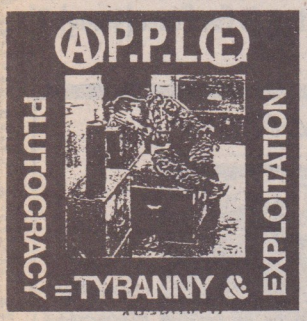

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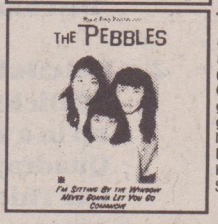

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and dogs from the SPCA to wear as clothing onstage during their set. This was almost as precious as the RIP OFFS show in L.A., when an X girlfriend of Shane's showed up wearing nothing but CD's dangling from her nipples and a glow in the dark tinsel skirt. (Hey but what about the glow in the dark pubic hair? I was wearing those back when you were still pissing in your diapers, baby!!). Anyway, back to Winston, I mean Gilman, I mean, the FEEDERZ show.....

Well, it seems that about halfway through their set, the lights started to "thaw out" the dead dogs and cats and the cool cat necktie that Jay-Ed was wearing. One guy's Malamute faux jacket started flapping around like a half dead fish in a bucket on a Chinatown sidewalk. This, of course, drove the crowd into a frenzy, as stiff paws flapping around in 4/4 time will, and apparently sent many a good punk to the bathroom stalls, where they puked up that falafel from Mohammed's Grocery and Ammo Supply down the street.

This perplexed me. Why get mad at the band, I mean, what organization, in their right mind, is gonna supply dead frozen dogs and cats to anyone off the street anyway, unless there are a few screws to begin with, you know? The SPCA should have included Tipper Gore warning stickers attached to the toe tags, in any event. Anyway, enough said about punk history.....

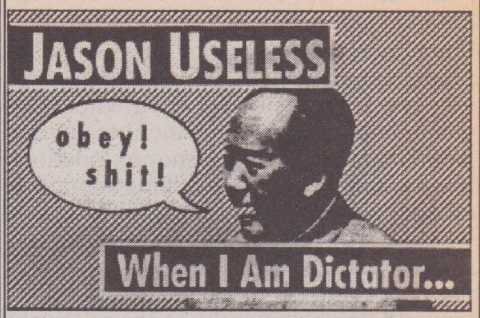
Speaking of bad shows, right up there coming in as one of the year's worst, is DEMOLITION DOLL RODS at the Kilowatt. It rivaled even me for bad taste. first of all, honey, those bras and stockings have got to go. Iggy already cornered the market on that and the drag makeup, OK? I know these guys have a big following.... the question is, why? Is this how bored we have become? The sight of an ugly hairy butt hanging out behind a guitar is reason for me to part with 6 dollars? Actually, it did make me wantta run to the bar immediately, which was probably Kilowatt's whole idea to begin with since one round of drinks there for me and my buddies left me with just about enough chump change from my 20 bucks to take the bus home.

Second runner up for bad taste band of the month was open mike night at a space downtown which shall remain anounymous. A lady in stretch shiny pink leotards singing bad Dylanish songs off key (I mean, really off key, I mean more off key than Dylan, sort of like what it would sound like if a wayward crow had flown into youir drain pipe and got stuck there). Suffice it to say, she was bad, REALLY bad, but what was worse was that she had a friend come around and try to bribe us to sing along for the chorus's. (All ten of us, that is....) When no one would comply, she offered me and my roommate free drinks all night, if only we would accompany her. Now, she was talking my language! So me, already with half a heat on, decides to belt out this tune with her, not knowing that this guy I've been hot for for the last year has just walked in the door. He stares at me in disbelief, disgust and what could have been pity. I thought I was gonna die. Here I am, shitfaced singing alongside this woman with polyester tights and what I think were some type of homemade "wings" which she was flopping around in, and I kept thinking, "Think performance art, think performance art", but all I could think of was that I'd rather be wearing a ski mask right now.

The next week I was over at Kilowatt again for an Amphetamine Reptile Fest whith UNSANE and LOLIPOP and SWEET DIESEL (Engine). I spent the better part of this evening engrossed in thought with some lost soul from Colorado who had just moved here discussing his idea of forming a "pedestrian advocacy group.". "Are you nuts?", I think was my reply. Then he wanted to know why people drive so badly downtown, to which I stated, "Because they all live in Lafayette and Walnut Creek". I told him why didn't he just try to form a committee to keep all people from Walnut Creek and Lafayette out of San Francisco completely, which seemed like a better idea to me at the time, than wasting time forming a "pedestrian advocacy group"? After he poured 1/2 his Anchor Steam down my cool lace up boots, and slobbered on the bar one too many times, I decided to leave, but not before I bumped into Rebecca from LOLIPOP on the floor. Thank God for New Yorkers when you're feeling a little too philisophical for your own good. Nothing like em to get you back on planet earth where you belong. Anyway, I happily spent the rest of the night drinking beer and dancing with the band which was a great respite from my previous encounter with my Rocky Mountain moron. I do wantta say that except for that dude, the show was hot. All the bands were great, and Sweet Diesel, who I've never heard before, were fit to be tied. (Sorry Bruce, but I love that fucking line!).

The best movie award of the month went to "I'm Not Fascinating", a film by S.F knucklehead Danny Plotnick, with special appearances by Kelly (PEE), David Nudelman (3 STONED MEN), and wigs by Çarla. The theme centered around knocking off all of the ICKY BOYFRIENDS, and replacing them with body doubles. This, in itself, sonded like an excellent idea anyway, until I found out that the lead singer really did go back to Baltimore and the band has since broken up.

Well, that's all that's up for now. Tune in next month for more hairbrained adventures in outer space with CHRISTEEN!!!!. See ya round.



I want to conquer the world
Give all the idiots a brand new religion
—Bad Religion, 1989

As you can tell by the majestic heading (Futura fonts are sent by God from Heaven), it's time for another withering blast of scathing satire and inane quasi-humor from The Next President-For-Life of the United States: me, Jason Useless. First, though, I'd like to let everybody know where I'm coming from. There are some people in the world who can't understand that it's possible to joke and be serious at the same time, so I'm gonna spell it out here and any future inquiries will be referred to this column: I don't really want you all to worship me and give me power over your lives. This column is a device that I'm using to get you to think about some things. Okay? Clear enough? If you have any further questions, you're welcome to attend one of my many Re-Education Centers. Now, as for the Revolution:

—Like most authoritarian juntas, mine would want to maintain some veneer of democracy, to let the average Joan feel like she had a say in the way things were run, like she could stand up and be counted and like that. So, every year I would nominate a slate of prominent figures from the worlds of business, politics, entertainment, and the military. The voters would be able to go to the polls and decide whether each candidate should be (a) whipped or (b) beaten. Now that's something worth voting for! Imagine pulling the lever to send Bill Gates or Colin Powell to the paddle. Hear the voice of a nation rising in unison to demand that William Bennett feel the sting of the lash across his pitiful shoulders. That's democracy in action

—The ultimate symbol of America's sterile corporate culture is the shopping mall (and its withered fetal-alcohol sibling, the strip mall). They are the hash dens of the mass production economy, heartless places where pathetic people eagerly line up and trade their meager earnings for the fleeting, empty kick of consumption. The shopping mall knows no love and despises all beauty. It goes without saying that shopping malls will be the first institution of the old order to go; but what will we do with the millions of acres of land blighted by their ugly sprawl? As far as strip malls go, let's just rip up the

concrete and plant grass. But I have something different in mind for large, self-contained shopping malls. Wouldn't these provide good office space for worthwhile non-profit, grass-roots organizations to operate from? I don't mean big-money foundations like the United Way; I'm talking about free clinics and Food Not Bombs and etc. It would make networking and sharing resources easier, too (for example, one copy machine could serve twenty groups). Particularly valuable would be the relatively few malls in urban areas, as most of the people who would need help from these groups wouldn't have to trek all the way out to the suburbs to do it. It would sure beat the hell out of still more WaldenBooks and GapKids outlets (oh, the wacky capitalization habits of the owning class...).

—On a similar tack, once American society is transformed we're going to have to deal with the numerous religious universities and military bases that stain our land. Luckily, I've come up with an idea that not only solves that problem, but also goes a long way toward dealing with the dangerous, institutionally imposed ignorance that young people have about sex. That's right: vast sex-ed camps for the younger generations. Here they will learn the importance of condom use and responsibility; and here they will learn the rudiments of unlocking the joys of masturbation. Together, adults and children will unite to throw light onto the shrouded secrets of copulation. These camps could wipe away forever the American hypocrisy about sex; imagine a generation raised on pro-sex, pro-jerking off propaganda! We have nothing to lose but our hang-ups!

—By now, you're probably intrigued but a bit skeptical. "It sounds good, Jason old bean," you say, "but if you ain't got the dough-re-mi this little cultural revolution of yours is speeding toward a brick wall." Coincidentally, you have just used a phrase that my band the Volatiles uses for a song title, but I ignore this to address the substantive issue your question raises. Who's gonna pay for all this transforming of society? Well, the American public is, but not through the antiquated method of taxation. No, instead all televisions will be equipped with coin boxes, like those little TVs at the bus station. The clods can still get their dosage of "Home Improvement" and "America's Funniest Home Videos," but not without throwing a little coin Uncle Jason's way. 250 million little coins equal one pretty christing massive big coin. It is this coin that we will drop into the slot on the vending machine of human progress.

That said, I will now let this morsel of my teachings be debated by the intelligentsia. Thanks a lot to Tim for letting me butter his magazine with the rich spread of my bright new vision. As always, I'm Jason Useless and you can reach me at POB 63452, St. Louis, MO 63163. Courage!

NetPunk

with Mark Hanford

I live in a technological slum. My cheap apartment in a turn-of-the-century house is falling apart. I spent last winter without central heating, the plaster is falling from my walls, and my shower is collapsing into my bathtub. Though my shack dismantles itself around me, I have surrounded myself with a ton of computer equipment that has probably cost me as much as my rent and bills in the last couple of years. It's a choice I've made — to live in a shithole while being surrounded by high tech equipment — because I think that a computer that is connected to the internet is one day going to be as common as a telephone — everyone will have one — and I want to be ahead of the game.

I've read a lot of things lately that say that the internet is only being used by the middle class and the rich, because the poor can't afford a computer or net access. This is definitely true for the very poor in society, but it also comes down to the choices you make on how you want to live you life. Truth be told, a computer with a modem and access to the internet won't cost you any more than a halfway decent guitar and amp combo, yet no one complains that the poor are being deprived of the opportunity to be in bands (okay, that wasn't a great analogy, but I like the way it sounded).

Actually, you can get a used 486 computer, with a 14.4k modem these days for less than 500 bucks, if you keep an eye on the classified ads. Then, all you need is a phone line and some form of internet access and you'll be hooked up. Believe it or not, there are a number of ways you can access the internet for free, though all may not be entirely legit.

Most universities offer free internet access to their students. For those of you (most of you?) not attending college, you might be able to find a college student who has no interest in their net account and have them let you "borrow" it for e-mail and web browsing. This isn't a risk free way of going about getting net access, because if you get caught, the person who let you use their account may lose it. So be careful.

Another method of getting free access is to find a computer BBS in your area that offers it. The best way to discover these are to ask other computer users if they know of one, or look at your local bookstore or coffee shops for small computer magazines based in your area. They often have listings of local BBSs as well as information about what each one contains.

A third method of getting free net access is to be lucky enough to live in a community or state that offers internet access through what is known as a free-net. These networks are run by people who believe that net access should be free or very cheap, so it's always worth your while to see if there is one in your area. If you can gain access to the internet to look up this information, it can be found at http://duke.usask.ca/~scottp/free.html .

Oh shit. Now I have to tell you how to gain temporary access to the net to find out how you can gain permanent access. If you have a credit card, you could sign up for America Online's 10 free hours. Just remember to cancel your account before the first month is up. Another option would be to see if your local library has net access you can use, or if you can rent net access by the minute at a local coffee shop. In addition, many computer stores have areas for customers to see what this internet thing is all about, and you might be able to sneak a peek at free-nets there.

I mentioned earlier that I thought that net access would one day be as common as the telephone, and here's why: AT&T recently announced that they were giving all of their long distance customers 5 hours of free net access each month as part of their basic long distance service. While I'm no fan of a major corporation like AT&T, it is a move like this that will bring net access into the hands (and mice) of those than can't afford it otherwise. I think it's an exciting proposition, though I'm also worried about AT&T controlling some of the anarchist nature of the net. We shall see.

That does it for this month's net rant. Now it's time to get onto the feature that those of you connected to the net have written me about. My list of cool sites for the month. This time around I have pretty much ignored the music sites for other interesting stuff. Deal with it!

I discovered a fantastic spot on the net the other day for those of you interested in the cultural, social, and political ideas that sort of mesh with many of the ideals of at the base of punk rock. The site is called Nothingness.org, and it contains tons of information and links dealing with all kinds of interesting subjects. There isn't a lot of music here, but there are other excellent resources. Nothingness.org is the home of the Situationist International archives (where the Sex Pistols stole most of their ideas), the archives for the Journal of Social Anarchism, the International Workers of the World, and a bunch of other cool stuff.

As the site itself puts it (you don't think I would write this way, do you) it's a "whimsical but informative ontological journey in that which is us, and that which is nothingness.org". So, check it out at http://www.nothingness.org/ .

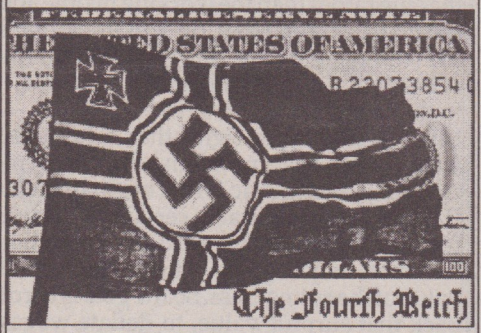
I've mentioned the Communications Decency Act in my last couple of columns, because it is the most important censorship issue on the American side of the net at the present time. I don't have any updated information for you, but I have found an interesting web site. It's called the "Black Thursday Machine" and it takes other web pages and shows them to you with words censored out so that they fit within the CDA. It's fun to play with, but it's also very scary. Access the machine at http://www.hyper-active.net/censored/ .

One internet feature that I have yet to mention in this column is Internet Relay Chat (or IRC for short). IRC is a portion of the internet that allows you to interact with other users in realtime. It's much like the chat rooms available on commercial services such as America Online and Prodigy. After you figure out what it takes to connect to an IRC server (a subject that is beyond the scope of this column), there are a few 'channels' that you'll want to check out. The first place to start is #punk. There is usually always someone there, and it's a great place to meet other punks from around the world. Jump right in and start typing. It's not rude to interrupt in IRC, it's expected. Also, you might want to head to #ska if your tastes run in that direction. The best thing to do is to go to #punk and inquire about other cool channels. Be careful, IRC can be very addictive — turning you into a hermit. Go get some sunshine (or moonshine) once in awhile.

Donny the Punk has a couple of things going on the net that I'm sure you'll want to check out. The first is the oi music mailing list. Donny says its more music oriented than the punk-list, and even though it is about oi, it excludes boneheads. If this sounds like something you'd be interested in, and your head isn't too bony, send e-mail to server@nizkor.almanac.bc.ca with the message info oi-list in the body of the message. That should give you all the information you need to subscribe.

Donny also is the president of the STOP PRISONER RAPE organization, and they have an excellent web site dealing with the issue of prisoner rape. There is a ton of information on the subject, as well as links to other resources dealing with prisoner rights and like issues. SPR is also one of the organizations challenging the Communication's Decency Act, so they have updated information on that issue as well. The SPR has been getting some press lately (yes, that was Donny on the March 3rd episode of 60 minutes) so log on to find out the latest goings on with this important organization. To access the SPR site, set your web browser to http://www.igc.apc.org/spr/ .

Well, that's about enough for this time around. I promise that next month I'll have a lot more music sites for you, and might even feature a few online record stores where you can get punk goodies if you're in the middle of nowhere. As always, I can be reached at hanford@primenet.com and my columns are available (now with hypertext links to all the sites I mention) at http://www.primenet.com/~hanford/maximum.html . Oh, and for the technologically challenged, write me at PO Box 752; Boise, ID 83701.



DE: Good evening. My name is David Emory, and it is my honor and privilege to present this evening Dr. Michael Parenti, political analyst and author of numerous books including one that is about to come out. As we speak, there is an awful lot going on in the world, an awful lot going on in the United States. One of the events that's been, or phenonema perhaps I should say, that's been commanding a lot of media time has been the Contract With America, or as I like to call it the Contract On America. Also of course, people are filling out their income tax returns, as I did today, and getting ready to fund the very government with which they are supposedly having this Contract. What do you think of the Contract, Michael? Do you think it's going to revitalize American society, what, in twenty-five words or less, is your take on the Contract?

MP: Well I think it's a lie, for one thing, it's a sham contract. If anybody gave you a contract that professed one thing and actually delivered another, you'd have 'em in court and that's true with the Contract On America. For instance, it promises to cut government and it's not going to do that at all. The next budget will be just about as big as the previous budgets. The deficit will still be just as big. What it does is redistribute, it takes away whatever little has been given to disadvantaged people and shoves that over to those who more advantaged. Let me just give you one example. Gingrich calls it a big revolution to cut the food stamp program, school lunches, and Aid to Families with Dependent Children, also called welfare. The total amount you save, if you cut all of that money and leave those people totally destitute, is 32 billion dollars. That's exactly the amount that the Republicans also want to put into the budget for the Osprey Vertical Take-Off Plane, an assault plane.

DE: Which is being requisitioned by the Marine Corps, I believe.

MP: Right. And so there you have it. All of this for one lousy fighter plane that we don't even need 'cause we have so many already, for an instrument of death, and yet all the while hailing it as a cutting back, making government more lean, getting these chiselers off welfare. In fact they're not getting the big chiselers off welfare. We have corporate welfare at an estimated 150-200 billion dollars a year in different ways or handed out in grants and aid, in export subsidies, in direct subsidies, tax write offs—the Savings and Loan bailout is more like 500 billion dollars, bail outs of all kinds. So the big money goes to big people and Gingrich is going after the crumbs that come off the table that people had to fight very hard to get. And so I think the Contract On America is a big lie. It's to help that 2% up there, capital gains tax cut for them, so rich already, paying so few taxes, and sticking it to the people who are least able to defend themselves.

DE: The upward redistribution of wealth which you spoke about in the tax cut for the very very wealthy, is reminiscent of what we saw in the 1980's under Reagan and George Bush, which was far from pumping new capital into the economy, and far from revitalize America's industrial infrastructure. That actually resulted in the United States becoming the world's biggest debtor nation, with all sorts of problems to loom.

MP: Right.

DE: One of the things that is very disturbing to me is the way the media is covering for Newt Gingrich and company and the Contract. They are focusing on the American flags and the blue blazers on the Capitol steps and so forth, and they're not really reporting what it is that is going on. And in that sense I think they're performing something of a propagandizing function.

MP: For a while I was calling him President Gingrich. I'd never in my adult life... and my political memory goes back at least to Sam Rayburn as far as Speaker of the House, and Joe Martin, back in the 40's... seen a Speaker of the House get this kind of publicity. Now not all the coverage of Gingrich has been favorable, but even the unfavorable stuff has really just been stylistically sniping, and snickering a little here and there, and some little comments, did he call Hillary a bitch or not, I mean, it's really been stupid. They haven't really gotten into the heart of the program, the political economy of it, they haven't told the people that, by the way he's not just sticking it to those

down the bottom, you're going to get stuck too. You're going to get stuck with a bigger debt and a bigger tax bill eventually.

DE: You've written quite a bit about the function of the media as a political animal, and as a role in our culture. Why do you feel the media is doing this? If you think that an explanation could be readily formulated.

MP: Well for one thing it's a Republican media. It's owned and it's supported by corporate advertisers who are not just pro-capitalist and pro-mainstream and pro-establishment, but also they're all a part of the right wing part of that establishment. They're all really conservative. It's a very small segment of the media that really can be called liberal, although the commentators are always harping on this idea of the liberal media...

DE: Or socialists, in Gingrich's case, talking about all the closet socialists.

MP: Yeah right, closet socialists. And so I think the tendency for the media to be the lap dog of the powers that be is very much there. Since 1974 they've been announcing that the nation is in a conservative mood. All through the 80's the nation's in a conservative mood. And so it's a way of really marginalizing any kind of dissident thought, any kind of reformist or progressive actions. You know, people keep saying, where's the left? There are people on the left who say and do all sorts of things, but they're frozen out of the media, they don't get on. Even take people who aren't all that left, maybe Jerry Brown or Jim Hightower, Ralph Nader - they're marginalized to maybe a few handful of radio stations and a few small newspapers that might carry their columns. But to reach those 5, 10, 20 million audiences, to get that mainstream network news, you've got to be pretty conservative. The range there goes from far right to moderate centrist.

DE: One of the things that's very disturbing to me, and I think you're political memory probably goes back a little farther than mine, but I remember Barry Goldwater in 1964...

MP: Thanks a lot Michael, but it's true.

DE: It wasn't meant to be a knock. I revere experience; knowledge and strength come from it. I remember Barry Goldwater in 1964, and he was viewed as extreme right wing, too far to the right for America. And now, Barry Goldwater falls well to the left of the American Republican Party. He's now something of a dissident, albeit a retired one.

MP: Yeah, he almost sounds kind of moderate, every so often he'll say something.

DE: One bellweather of just how far to the right the Republican Party is, is that Bob Dole is now coming off as something of a moderate himself. He's been perhaps the ultimate political attack dog, at least until Gingrich came along. One of the things that I find interesting about, in a horrifying sort of way about the Contract, is the way the media have portrayed what is essentially an elitist and anti-democratic and anti-populist political agenda, as good for every man. Just as they had portrayed this as a revolution, in which 39% of the eligible voters voted, the Republicans got 21%, the Democrats got 18%, certainly not a landslide. It is essentially an anti-democratic and elitist agenda that is being portrayed as being something that is good for every man. This reminds me of the way the propaganda machines of the fascist powers of the 1930's and 40's operated, in which Mussolini and Hitler, both of whom whose political agendas benefited the corporations and the elite rather than the working people and the middle class. Now, do you think that's the stuff of nonsense, do you think I'm full of beans or do you think there's some merit to that comparison?

MP: I think you're right, that a capitalist state always has a problem with democracy. When democratic forces begin to mobilize and begin to extract a certain protection for themselves, social services, protection for labor, they begin to cut into the surplus value of the ruling class. So the goal is to roll back that surplus value, to deflate wages. The central goal of any capitalist state is to deflate wages. And I think what you have under Reagan, Bush, Gingrich, these people, Clinton, is this kind of fascism without the swastikas and without the banners. I mean, under the democratic accouterments you have the same kind of things that Hitler and Mussolini did. And I think your analysis of fascism, and I've heard it on the radio, is excellent because you do something that most scholars of fascism don't even do. They spend, they've spent the last half-century debating the question: who supported Hitler? And the real question is: who did Hitler support when he came into power? I mean, that's the other big question. And he and Mussolini both did exactly what Reagan did, they cut back, deflated wages, weakened the labor unions. Of course, in the case of Nazism, they destroyed the labor unions completely and then set up some little dummy corporate things. But they cut back human services, they privitized some of the publicly owned things, gave 'em away at bargain prices, and boosted profit levels. And so whether it's done with a Nazi state with much brutality or whether it's done within the 'democratic' framework as is being done here, that generally is the goal.

DE: Before we proceed we should probably explain the term "surplus value." That's a term that some of our audience might not be familiar with in its functional analysis. I know it's a very complex concept; could you perhaps explain it to us briefly, because that was central to the analysis you were just presenting.

MP: Well, if you want to go into the whole Marxist formula it gets a little complicated, but in a simplified version surplus value is the value that is created by labor over and above what you pay labor. It's a Marxist concept and it's very akin to the capitalist concept, which is called value added. The capitalists have to talk about it because that's what the whole thing is about. And value added generally is about six times more than what you pay the laborer. This human labor, this person creates through his or her labor a value on something and you pay them a small portion of the value their labor creates. And so the average worker is working maybe the first two hours of the day for himself, and then the next six hours for his boss. This is putting aside the money that's needed for reinvestment, retooling, expenses, and all that. We're talking about the net gain that comes after I sell this product, and that's it.

DE: Mussolini referred to his system, the political system of fascism as the corporate state, or corporatism. As I understand your analysis, basically, the thrust of the Reagan, Bush, Clinton state is basically generating profit, the corporate state.

MP: Right. Generating profit for big capital at the expense of small capital and labor and such. You know, in Germany, you're right, some of the firmest supporters of Hitler were the small shopkeepers, small capital. But they were squeezed when the cartels really had a field day. They were clamoring, they'd go to the Nazi party and say, what's happening? You know what they would be told? Go to work in the munitions factory, there are jobs opening in the armaments, we're building a whole big army. And of course that was the last thing these petty bourgeois people wanted to do was to join the work force, so it was very ironic that they got screwed very nicely.

DE: One of the aspects of the progressive analysis of fascism that is in my opinion somewhat flawed, although some analysts do go into this, and that is an aspect that you've just touched on. A French author and political critic named Daniel Guerin has written an excellent book called *Fascism And Big Business*, where he points out that fascism does not just screw labor and the average worker, but among the earliest and most inflicted upon victims of fascism are small and middle-sized businesses—the very people who Gingrich and company, from a propagandistic standpoint, are presenting themselves as wanting to help, with the $500 per child tax credit and so forth.

MP: Yeah, that's a sop, the $500, I mean that's been the ploy ever since - did I interrupt you, I'm sorry...

DE: No no no.

MP: When Reagan torpedoed the progressive income tax, when they lowered all the top rates down, when they cut capital gains

taxes back, every time they always gave a little sop to Joe Taxpayer, and said, and you're getting in this package, you're getting another little bit here, so it was little favors to the little guy and big favors to the big guy. And the little favors turn out to be false favors because meanwhile we end up with this enormous debt, so more and more of the money we pay in goes to nothing but servicing the debt. We are borrowing money from the people we should be taxing. We're not taxing them anymore, so we just borrow from them. "We" meaning the U.S. government does, and that debt belongs to us. Marx made that point in volume one of *Kapital*. He said, of all the things that are supposed to be part of the much-vaunted commonweal, the one thing that people really own—they've had their land taken away from them, their resources taken away, their labor taken away—but the one thing they really own is the national debt. That is ours. That will belong to us more than Yellowstone Park or anything else. That's ours.

DE: Mourning in America spelled m-o-u-r, perhaps. Where do you see, now you have authored a book on American foreign policy called *Against Empire*. Now I take it that is not just a generic statement of your own political values but rather a reference to our fair republic here. Where do you see American foreign policy going and if I could perhaps create something of a rhetorical sandwich, how do you see American foreign policy, now and in the future, in terms of how it relates to our domestic situation, our corporate state or our Contract On America?

MP: Well, I hear a lot of people talking about the Cold War being over, we're entering a whole new phase of American foreign policy. I see a very dismaying and tragic continuity. I don't see a new phase, I see a global empire of 300 overseas military bases, I still see a $300 billion yearly budget that's going to the military, I still see counter-insurgency and giving money to forces of repression be it Central America to Africa to Asia to make the world safe for the big investors and to make sure that the ordinary people of the world don't get out of line and that they work for starvation wages. I still see a CIA that's doing and committing all its crimes all around the world. So really what the book is about is that awful continuity. Also, I don't believe, as I often hear some people say, especially liberal critics, that U.S. foreign policy is foolish or stupid or we're this or that. For instance, I don't think U.S. policy against Cuba is foolish, I think it's a perfectly rational, correct policy. They do not want in this hemisphere, or anywhere on the globe, any country where labor and the surplus value is used in a manner that different way. Where the land is owned in a different way, where resources are used in a different way, where markets are defined and determined in a different way, and the like. They do not want that. Anyplace that happens that's one less place for private capital to come. They don't want cooperative businesses, they don't want public ownership of things, they don't want, whether these are owned by radical Muslims and fundamentalists or whether they're owned by Marxist-Leninists or social democrats, any kind of reforms, any kind of reallocation in that way are things which they oppose, consistently. By "they," I mean the national security state that runs foreign policy in this country.

DE: There was a fascinating book which did not get the attention it deserved in my opinion, either from the mainstream media, which panned it, or even from the progressive sector which to a large extent ignored it. It was called *The Old Boys* by Burton Hersh, subtitled "The American Elite and the CIA", which was a fascinating analysis of the people who participated in the Office of Strategic Services, the World War II predecessor to the CIA and the early CIA. And it discussed the roles of many of these people. Many of them were prominent Wall St. lawyers, such as people like Allen Dulles or Frank Whizner or Wild Bill Donovan, all of whom wore the cloak and dagger of the "spook," or the espionage agent, also were very very wealthy, successful, powerful Wall St. lawyers. And in this analysis, Hersh points out that the CIA and before that, many of these lawyers had worked for law firms and with corporations that actively supported the fascist powers of Europe. They did business with and were supportive of National Socialism and Mussolini's corporate state. Do you see our present course, in terms of foreign policy, as representing a perpetuation, as inertia, so to speak in that particular regard?

MP: Not from inertia but from very conscious intent to maintain and keep the world safe for those people—the Donovans, the Weisners, and that whole class they represent. When I went back to Yale for a post-doctoral visit, I was struck by how many old boys I met who had been in the CIA or OSS and would drop it, you know we'd be talking, I met this very distinguished guy who had a pretty high post in the Sterling library, talking about his CIA days, like a typical kind of foreign service type, and all that. Affluent guy, and it was amazing how many, and even some of the Yalies, the students would say, how come there's so many Yale people that have been in the CIA? Well, it wasn't Yale itself, it was a particular stratum of elite, Ivy league people who were there, you know, the FBI went to the Fordham University, St. John's University graduates, the Catholic kids and the southern Baptist guys, it was a real class system within the security state itself. They got that stuff and the CIA was one of the more elite kind of things.

DE: My alma mater Amherst has given us our current CIA Director-designate, John Duetch. MP: I see. Do you feel proud of that, David?

DE: I tell ya, I...

MP: You get a little tug, you feel a little...

DE: Oh, absolutely, I have butterflies in my stomach every time I think about it. Interestingly enough, William Webster, at one point Director of FBI, later Director of Central Intelligence, and Stansfield Turner, CIA Director under Jimmy Carter, before Stansfield Turner went to Annapolis, they were roommates at Amherst. So it's a school with a long and distinguished history. Perhaps I can balance a little bit of their karma with my efforts, although I don't have the power units as they say in national security circles. By the way there's a very good book about our academic community and the CIA, it's called *Cloak And Gown* by Robin Winks, talking about that very same phenomena, and Yale in particular receives a lot of attention in that book. Where do you see things going from here, in terms of both American foreign policy, considering the direction of it that we've already touched upon, and domestic foreign policy? My feeling is that the two of them are going to compel us in a particular direction. How do you see America's future, particularly the immediate future, in light of the analysis of domestic and foreign policy that we've engaged in so far?

MP: Well, I think what I said in 1989 is still true, that there's a third-worldization of America going on. The goal is to deflate wages, I mean the final goal is to have a mass population of people who are living at subsistence level, working harder and harder for less and less. The harder and harder I can get you to work for less and less, the more money for me. Every dollar I pay you, either for you or your benefits or your pensions or your health insurance or your occupational safety conditions or environmental, every dollar is one less dollar for me. So the whole idea is to squeeze that public, to get them to work harder and harder for less and less. And they've been doing that very successfully. Limit people's life chances much more. Things were getting out of hand from the '40s to the '50s into the '60s, you had a growing middle class that had expectations, that had, making demands, in roads, living at levels that, the better off the mass of people are, the harder it is for the few on top to control the land, the labor, the technology, and the resources. So you're pushing all that back. There's a tremendous roll back going on, a third-worldization, a mass of people working harder and harder, a small middle class that will be favored because they preform certain specialized functions, and then a very tiny elite on the top that really runs the

whole show. Along with the third-worldization of this country you've got the fourth-worldization of many third-world countries. A country like Mexico, which was very poor, but you know compared to Guatemala, or Haiti, Mexico wasn't a bad place to live. Well, it's going into fourth-world status, I mean it is really being cut back, its national income, its production, the inflation, the incredible poverty and desperation is increasing there. The Philippines, well you know in the late 1950s, the Philippines, their production level and standard of living was not as good as Japan's but not bad at all, it was moving up. And that too under Marcos, and these others, they had squeezed an impoverished people. It's not really true that the rich are indifferent to the poor. We often hear liberal spokesmen say that. The rich are very much concerned about the poor, and they want to keep them poor. And all through history, from the ancient Roman empire on, I am struck by how you can read certain people, Middle Ages and the 17th century, 18th century, read people who, very consciously, said that you've got to keep people poor in order to keep them industrious. You've got to keep them poor and hungry in order to get them to work hard for very little. Otherwise how else do you extract all this for yourself? And that, I think, is and always has been the goal throughout history. The other side is, of course, that people try to fight back, and the hope is that they'll continue to fight back. Lord Acton made a very interesting point, he said, liberty, as we know it, to the extent we have any liberty, it is weak people, weak people driven by necessity, driven with their backs against the wall, joining together and fighting back and resisting, and that's given us whatever little liberty we have. I'm surprised to hear that from Lord Acton, I'm sure his dons there at wherever it was, Oxford, Cambridge, must have been shocked to get such a democratic point. It is really the truth that it's us relatively powerless people who are at the same time the source of power, who have to organize and take back our lives. All we have are demagogues like Gingrich who use a populist theme, you know, take back our America. Pat Buchanan, he says the same thing, we've got to fight back, they say the same things we say. You know, the ordinary people have got to wake up and take back America and all this sort of thing. And they don't really mean that, and that really is the essence of fascism, which is to spout a populist line, to create a false revolution, the aura or the appearance of revolution without the substance of revolution. It's very interesting how you're seeing that replicated in an American context.

continued next month

For more information about Dave Emory, his research, and his audio cassette series, contact: Archives On Audio, PO Box 170023, San Francisco, CA 94117, phone 415-346-1840, email - archives @igc.apc.org, Web site - http://www. cygnus.com./kfjc/emory. Attention non-commercial radio stations! Contact Archives On Audio regarding Dave Emory's weekly radio program.

Treason,

"The government of the United States again, through the Secretary of the interior, Bruce Babbitt, has shown complete disregard for its own laws and constitution."

This is the charge put forth by the Western Shoshone Nation. At this point you may be saying to yourself ,"Oh no, another sob story." But, this is a story that needs to be told and known. These are people being attacked on so many fronts that it is hard to keep it all straight. They are involved in legal and resistance battles that could affect you and your children's children.

In 1863, the north was embroiled in the Civil War against the south. The northern government desperately needed California and Nevada gold and silver to fund the war. They also needed to ensure safe transportation routes to train the gold and silver east. The Shoshone, who were already feeling the effects of the whites' encroachment, were involved in resistance attacks to defend their lands from an hostile foreign power (i.e. the U.S. government). The U.S. did not have the military might to wage war against the Shoshone, so they entered into a treaty with them to ensure the safe passage and small-scale mining of the Gold and Silver. This treaty was called the Treaty of Ruby Valley (1863).

In the treaty the Shoshone agreed only to cease hostilities, while retaining their sovereignty and not selling or trading any lands. At the time, the treaty recognized the boundaries of Western Shoshone land to extend from the southern tip of Idaho through most of Nevada, the Mojave desert and south of L.A. The government was not overly concerned by this since the land at the time was considered uninhabitable and basically useless.

In the years that followed the Civil War the government all but disregarded the treaty as the gold rush expanded migration to the west, and huge numbers of whites raped Shoshone lands in search of fortune. Huge tracts of land that was not owned by the government was sold by the U.S. to railroad and mining companies.

A hundred years into the future: We find a far larger and more complex government hand in hand with multinational corporations continuing abhorrent crimes against the Western Shoshone and the lands they have been fighting to protect for more than a hundred years. In the 1960s, the government had to confront the legal questions regarding the 22 million acres of land that the Treaty of Ruby Valley legally recognized as being Shoshone. To push forth their agenda legally, the government had to establish a point in time when the Western Shoshone either sold, gifted or lost in war the land to the government. This is constitutional law. The Shoshone did not sell or give the land to the government, and there was never a war over it. They "allowed" the U.S. government to run trains and conduct small-scale mining on their sovereign territory.

These days the government is far more sophisticated in its attacks. Their weapon of choice? The Bureau of Land Management (BLM) . Known as U.S. v. Dann, the litigation began in 1974, when the BLM charged the Dann sisters with trespassing for grazing livestock on land claimed by the BLM. The Danns, who are Western Shoshone, and the Western Shoshone National council held that the BLM had no jurisdiction over Western Shoshone land and refused to apply for a grazing permit. In 1980, the federal court decided that the Western Shoshone had owned title to the land until 1979 when the government decided to pay them $26 million (about $1.20 an acre), an absurdly low amount to sell your nation for. This money was negotiated with the government's installed tribal council of "yes men" and was never accepted by the Shoshone as a whole. It is being held by the Secretary of the Interior in trust.

In 1991, since the courts had "established" the date that the land changed into the government's hands, they offered the Danns the opportunity to challenge the government under a right based on "individual aboriginal title." The Danns rejected this concept, jeopardizing their own livelihood to defend the Western Shoshone as a nation. They believed that the rights of the tribe as a whole must not be broken down to individual rights in a thin-veiled attempt on the part of the government to divide the tribe and its legal case.

On February 8, 1991, the BLM staged a roundup of nearby horses as a media event, claiming to have begun impounding Dann livestock. On April 10, the BLM and its contractors showed up again to round up Dann cattle. But the Danns and nonviolent activists protested the BLM, and after a brief confrontation, the cattle were

released.

During this period the BLM attempted to divide the environmental community from the Western Shoshone by claiming that the Danns were overgrazing. On Nov. 19, 1992, more than 30 armed federal agents entered the Dann ranch area with federal wranglers to roundup horses. In protest to stop the government from taking away their livelihood, Clifford Dann, brother to the two sisters, dowsed himself in gasoline and ignited himself. He was arrested for assaulting a police officer and interfering with a federal officer in the performance of his duties. On May 17, 1993, he was sentenced to nine months in prison, two years probation and a $5,000 fine.

Why do the BLM care so much about this little tract of land that the sisters live on when they don't give a damn about the grazing practices of hundreds of white cattlemen who incidentally happen to be on land claimed by the Western Shoshone? The answer makes the story much more complex. The desire is to completely remove the Shoshone from the few areas of Nevada that have been preserved by their very presence.

Maybe it has something to do with a mining company, ironically called Cortez Gold Mines, who is controlled by a multinational consortium of British, Canadian and US interests. Their mining practices were brought under question by the EPA after such groups as Minewatch, the Sierra Club and others questioned the effect of their mining on the surrounding environment, especially on the ground water that runs the risk of being destroyed by cyanide. In an arid climate like that of Nevada, water should be worth more than gold.

Other than ground water, the mining shows visible long lasting effects to surface water such as nearby ponds and streams, forests, and big chunks taken out of mountains that are considered religious sites (as recognized by the US government). Anybody who lives in, or has traveled through the west has seen this effect manifested in mountains that are half missing.

Maybe it has something to do with government's little problem with nuclear waste from 109 nuclear power plants? 30,000 tons of it, which the government would like to tuck neatly away in Yucca Mountain. Unfortunately, the mountain happens to be on Western Shoshone land. Do you want 30,000 tons of nuclear waste behind your house? Neither do the Western Shoshone. They have been one of the strongest initiators of protest against this project and are trying to protect the land for generations to come.

That enough? Well, how about Rock Creek? This is where the Western Shoshone conduct religious ceremonies. It is also a burial site. Rock Creek is located in northeastern Nevada's Lander County and is currently threatened by the county's proposed development of a multi-use recreational park. You know, another man-made lake laden with jet skis, boats and overpriced motels. The project calls for, among other things, the damming of Rock Creek and would cover sacred burial sites with a permanent reservoir.

Still not enough? How about the fact that from 1951-1992, the U.S. government has presided over 825 underground nuclear explosions and 100 above-ground detonations on Western Shoshone lands without their consent. The government has rendered the land useless for generations and generations. They have even allowed the British to do some testing there. Have you ever noticed that nuclear powers never test near their own populations? They always conduct the tests in indigenous people's areas.

This is only a part of the story made brief. These people really need you to get involved. Some bands such as Farside, Sensefield, Jawbreaker, Smile, Engine Kid, J Church, Cockpit, Enswell, F.Y.P., Ashesoust, Triggerman, Impel, Dismeasure, Death Church, Beatless, Manumission, Los Crudos, State of the Nation and Neurosis have done benefit shows and releases. Some have been to Nevada, on the front lines, face to face with federal agents, to help the Western Shoshone defend their land. They are fighting against the strongest government in the world and they only have limited resources. For more information you can contact the Western Shoshone Defense Project - PO Box 211106 - Crescent Valley, NV 89821. Tele. (702) 468-0230. Or you can write letters of protest to: Secretary of Interior Bruce Babbit - 1849 C Street NW, Washington DC 20240, or, Bureau of Land Management - Elko District Office - PO Box 831 - Elko, NV 89801, or, write President Bill Clinton - The White House - Washington, DC 20500 - Email president@whitehouse.gov, or, in regard to Yucca Mountain Project you can call the U.S. Department of Energy 800-967-3477 - Internet: http://www.ymp.gov.

On Censorship

The jury looked like it was wishing for a coffee machine when i entered the witness stand during an unprecedented Saturday morning session (1/27/96) of the Whatcom County criminal court in the small northwestern Washington town of Bellingham.

After some routine preliminaries, defense lawyer Jill Bernstein asked me about my arrest at the White House in a 1973 Quaker antiwar pray–in and consequent incarceration in D.C. Jail. "And did anything unusual happen to you in that jail?" she asked sweetly.

I turned to the jury. "Yes, I was gang–raped."

The jury's collective gasp was audible clear across the standing–room–only courtroom. They sure didn't need any coffee after that!

I was testifying for the defense in People v. Ira Stohl and Kristina Hjelsand, owner and manager of a Bellingham newsstand, facing five years for "promoting obscenity" by selling issue No. 4 of *Answer Me!*, the rape issue, now a collector's item. This zine was put out by Jim and Debbie Goad, now of Portland, Oregon, and has always exemplified a punk "rub your nose in the shit" attitude. Which i guess is why Jim had interviewed me for a psychological profile called "The Punk Who Wouldn't Shut Up" and why i was thus sitting in a very uncomfortable witness chair discussing that article. I testified it was meticulously accurate. Having learned from trial coverage in the *Seattle Times* (which had profiled me last April and which i picked up at the Seattle airport enroute to Bellingham) that Washington State obscenity law exempted material of "scientific" as well as "literary" and "artistic" value, I also testified that the article was scientifically important enough to be listed in a scholarly bibliography i had handed out to accompany a 3–hr. lecture i gave at the Sixth World Interdisciplinary Conference on Male Sexual Victimization in Columbus, Ohio, last October, a lecture taped by CBS News for "60 Minutes."

The prosecutor, David McEachran, who managed to combine the extremes of incompetence, asini[ni]ty, and wastefulness with taxpayers' money, was dumbfounded; by all accounts he had believed that "Donny the Punk" was a fictional character rather than a flesh–and–blood rape survivor. He was reduced to suggesting that because my Columbia appointment as a University Seminar Associate was unpaid, it didn't have any value. (Well, what do you expect from a man who prosecutes non–commercial zines?) But that just gave me an opening to tell the jury how the Univ. Sem. Assoc. program was a way for Columbia to honor outstanding scholars outside their own faculty and give us a regular forum to exchange insights with their own professors. That was the end for McEachran, who seemed glad to get me off the stand.

This case started out when a visiting California shoplifter read the zine for 5

mins. and took its deliberately shocking material to the local college rape crisis center, which decided (evidently in the absence of any sense of literary irony) that it was degrading to women and so should be banned by the state; they turned it over to McEachran, who sent his cops to the newsstand and demanded that not only the issue but "anything like it" not be sold. Stohl stood up to the bully and the prosecution resulted. There was a big story on it in the *New York Times* of Nov. 26, if anybody wants to look up the details.

Before this Saturday's testimonial, i had spent two days holed up in Bellingham, flown out at the expense of the American Civil Liberties Union (ACLU), barred from entering the courtroom, but able to hang out with the other witnesses, the Goads, and the lawyers (all 7 volunteers). With nothing to do even on a Friday nite, we hung out in the hotel and engaged in witty conversation, all of us unconventional and intelligent experts on zines, most of us rape survivors. I told how i got thrown out of the Boy Scouts at 12, launching my career as a reject, and Jim promised to hook me up with his literary agent. He did, too.

The jury acquitted, so freedom of the zine press was preserved in rural Washington for the time being. The useless prosecution was estimated to have cost the county's taxpayers about half a million dollars; a "malicious prosecution" suit was filed shortly after the verdict, so it may end up costing a good deal more.

On Feb. 8 the Constitution suffered another blow when feckless President Bill (definitely not of Rights) signed the Republican–sponsored "Communications Decency Act." This new law punishes with 2 years in prison anyone who allows or engages in "indecent" or "patently offensive" language on sexual or excretory matters in a way available to minors on the Internet. (Since there is no way of establishing an age barrier to Net access, unlike the carders at your friendly local club, this in practice means the entire Net.) Apparently noone in Congress bothered to read the First Amendment, which says *"Congress shall make no law...abridging the freedom of speech, or of the press..."* Not even the few remaining liberals in the Senate, who could easily have blocked this legislation, stood up to preserve electronic liberty, no doubt afraid of campaign commercials accusing them of being "soft on porn peddlers to children." As a result, anyone who types "f*ck" in a message to alt.punk or #punk is committing a federal felony. The law is so vague that it may in fact criminalize most any discussion of sex over a computer; it applies one government's standards to a worldwide medium; and because the Internet is ubiquitous, it could lead to prosecutions launched in remote puritanical counties by prosecutors like McEachran.

However, the ACLU and 19 other groups have filed suit to declare this law unconstitutional. The organization i head, Stop Prisoner Rape, is one of the 20 plaintiffs, so i'm up to my neck in this fight, and may end up back in the Supreme Court again. We have a Web site at http://www.igc.apc.org/spr/ which has just won its 4th award, and that site includes accounts written by prisoners (including minors) about their real experiences with rape behind bars. These guys didn't study Latin and so they tend to write in Anglo–Saxon English, our supposed native tongue, using terms like "blowjob" instead of "fellatio." We also have some AIDS education materials on the site that are written for prisoners, and not in Latin either. Thus it seems i may be risking criminal prosecution unless our suit is successful.

All this, believe it or not, goes back to the Norman Conquest of England in 1066. The French– and Latin–speaking invaders became the aristocracy as a result, while Anglo–Saxon English remained the speech of the conquered common people. Latin–derived words like "feces" and "fornicate" were "acceptable" to the ruling class because guess who spoke them. But the same concepts ("sh*t" and "f*ck") in basic English were declared "obscene" and the common folks could then be punished for using them in public. It is sheer class–based criminal law, and yet it remains in force in the supposedly democratic USA to this day.

While we are on the subject, note that the guardians of public morality (politicians of course being the moral exemplars of America) are always more concerned, the more the medium involved reaches the common people. Nobody cares any more what happens on a Broadway stage watched by rich folks, but put it on TV and Senators make speeches day and night. In the early days of printing, it was books that were censored but manuscripts (which only the wealthy could afford) were left alone; when the movies reached a mass audience, they were censored; radio followed after that, and music recordings went with radio. Now that poor people no longer read books, the censors leave books alone. And the Internet, of course, was totally unregulated until its recent explosive growth, in part resulting from the price fall of computers, turned it into a mass medium.

Or as the **4 Skins** put it, "One law for them/ Another law for us."

"Real Men Don't Play Cordless Guitars"

Word is out that the Sex Pistols are planning a reunion tour, and I'm glad. Partly for selfish reasons: This time I may actually get to see them.

In June I will be thirty nine years old, and I remember the first go-round of this great, great band. They changed my life—and I*don't* say this as your average runny nosed groupie wanna-be. Rotten/Jones/Cook/Matlock (and, yeah, Sidney too, despite his pathetic junk-death dive) set off a massive, cerebellum-splattering cherry bomb in my head, showing me that somebody in this boring world perceived existence the way I did.

When I, a young black man wondering desperately why he never seemed to be in synch with the cloying stereotypes lived out by his racial brethren or the behavioral rituals dictated by his middle-class background, first heard the music of the Sex Pistols, and the Damned, the Clash, the Stranglers, X-Ray Spex, and all the other bands that came swarming out of the UK like beer-swilling locusts in the trailing years of the 1970s (not to mention their philosophical brothers and sisters here in the US—the Dead Boys, Devo, Pere Ubu, the Ramones, the Electric Eels, the Pagans) I felt wonderfully, orgasmically connected to something much, much bigger than the conformist indoctrination I had been subjected to for the previous two decades of my life. I felt in touch, in tune, my heart, brain and balls connected directly to God. Faster, louder, three chords and a six pack, up yours, you fascist bastards, yeah! (Patti Smith could explain this kind of thing to you a lot better than I can, tho perhaps somewhat less coherently.)

In January 1978 the Sex Pistols were booked to play in my town Cleveland, Ohio, now "known" as the—snicker, wheeze—rock n roll capital of the world). But some bonehead within their camp (it *had* ta be Malcolm) had the bright idea to junk the scheduled dates at the last minute and instead play hostile Southern cowboy towns. Something about it being "more punk."

So I missed out on the Sex Pistols live in 1978. For evermore, as I thought at the time. I woke up one snowed-in morning to read all about it on page one of the local paper: "Sex Pistols Go Blam; Vicious ODs, Rotten to go solo."

Now, a generation later, I may finally get a chance to see the band that kicked my ass and made me realize that there is indeed something precious and fun beyond the piss factory.

The other reason I am glad to see the Sex Pistols re-form is that I know how much

it pisses off all you too-young-to-have-been-there-for-the-real-thing suburban shopping mall punks. On our local college radio stations what I'm hearing these days is "They're fat old men!" "They're only in it for the money!" "The whole thing was a sham from the beginning, set up by Malcolm! Yeah, that's it! A sham start to finish!"

Can you say "hypocrite"? Do they still teach words like that in school? Can anyone who likes any derivative post-1970s punk band call the Pistols a sham?

"Fat old men"? Yeah, probably. These days Steve Jones looks like the guys from the plumbing company who come to unclog my backed up sewer twice a year. "In it for the money"? I hope so. Me, I don't buy the idea that to be artistically vital and street-credible a performer should be broke and strung out on smack, heaving his or her guts out on the curb while the "fans" sit happily in their safe suburban homes and enjoy the music. Somebody at a concert once said to me "I wish Iggy was back on heroin; he was better then," which was one of the most appallingly selfish things I'd ever heard. Yeah, his music *was* better, but I'm not going to be the guy to tell him to start shooting up again just so I can have some more good records to listen to.

I hope the re-formed Sex Pistols *are* in it for the money, and I hope they make a pile of it. They didn't make any the first time around——but certain people around them sure did. I hope the older, wiser Pistols drive ruthlessly hard bargains with the promoters, and with the record company, for the inevitable live album. All the music industry spiders who wouldn't let them clean their toilets eighteen years ago will now be happily sucking their dicks to get a piece of their action, and I say, what could be more "punk"? What could be more subversive and tasteless than a bunch of overweight, forty year old men playing twenty year old songs and out-drawing any and all of the Rancids/Green Days/MTV bands etc etc who wouldn't even be here today were it not for them?

What could be more offensive today than a cynical, high-profile, money-machine of a reconstituted Sex Pistols tour? Not a damn thing. Except maybe a reconstituted Joy Division tour, with Natalie Merchant or Eddie Vedder on vocals. (Even I would draw the line there.)

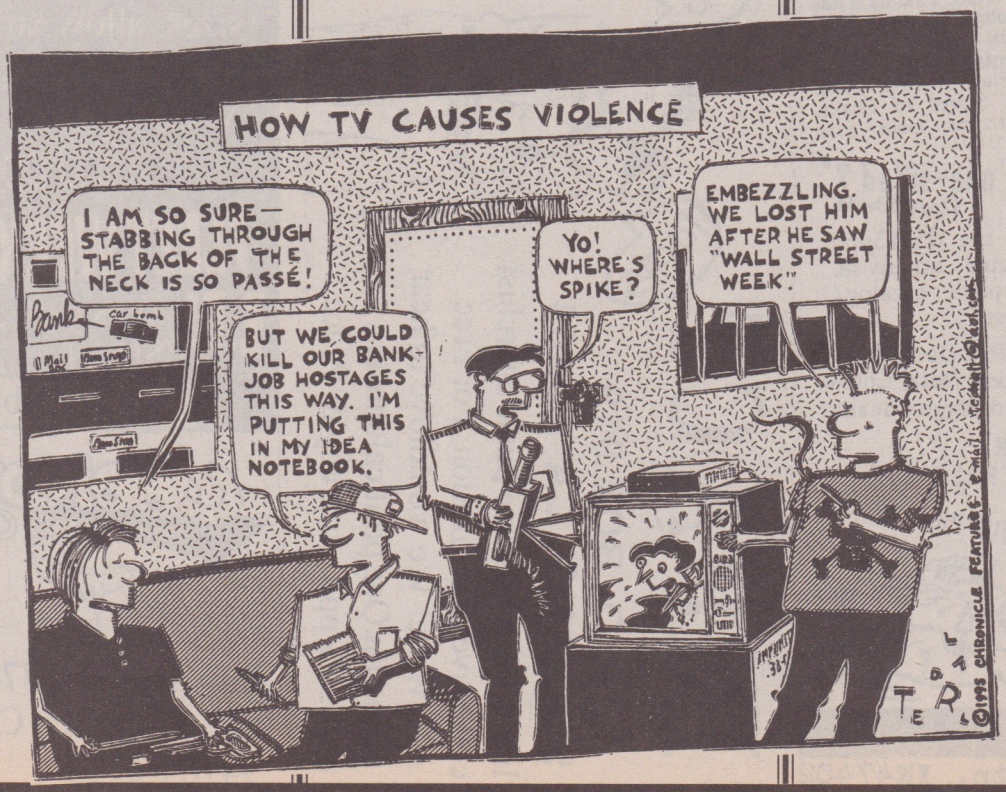
I say let the Sex Pistols go on the road and make their money. They don't owe me shit. I have the singles, and the album, and the scratchy vinyl bootlegs, and the knowledge that while John Lydon is today one of the most calculating men in show business, he is also one of the most intelligent. He most likely has very good reasons for doing what he thinks he has to do, and I, outside of his life situation, don't think it's my business to question them. As long as the shows don't suck too badly, and as long as at least some of the tickets are priced so a few regular working folks will be able to see the concerts, it's fine by me.

Twenty years ago when I was young and stupid and in college, and everybody was listening to Peter Frampton, Yes and Ted Nugent (imagine such a time!), the Sex Pistols were about outrage, pissing people off. You could get your ass kicked down the street and back for listening to that kind of stuff. There were almost no "punk rock girls," so you wound up spending your weekends alone, rocking on some dazzlingly brilliant import 45 with absolutely no one to share it with. I lost some close friendships because of my bizarre musical discoveries, but hey, as we all know, music is the soundtrack of your life, and while you can dance without a girlfriend, you can't do shit without a soundtrack.

So while a great many things have fallen away from my life, often with considerable pain and sadness, "Never Mind the Bollocks" is still here in my record collection, to be hauled out during those times (more frequent now as I grow older) when I find myself staring scared and sweaty into the abyss and need the howl of some British yobbo's half-out-of-tune guitar to bring everything back into proper perspective.Is it just nostalgia? Maybe. But so what.

When the first Sex Pistols songs hit vinyl a lot of people, horrified by the sonic attack and the over-the-top lyrical cut-and-thrust, missed the joke. The Pistols always were a very funny band, but the straights felt threatened by them. They never "got it." Now many of you new punks are the straights, and you feel insecure because someone, somewhere, is doing something you don't think they ought to be doing. You don't "get it." The Sex Pistols are threatening to get together again, and you're angry and offended. Me, I'm laughing my ass off.

Tony Morgan
thefinn@en.com



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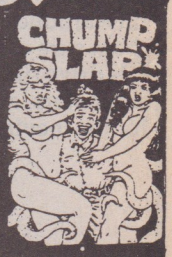

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SKULD RELEASES

HIATUS 12" ALL NEW—OUT APRIL 1996	VII
EXTINCTION OF MANKIND *BAPTISED IN SHIT* LP	VIII
ACCION MUTANTE EP	III
COUNTERBLAST *PROSPECTS* EP	III
BLEEDING RECTUM/FLEAS AND LICE LP	VIII
BAD INFLUNCE *AFTERBIRTH* 10"/CD	VII/X
EXTINCTION OF MANKIND *WEAKNESS* EP	III
DIRT *SCENT OF THE KILL* EP	III
GRAUE ZELLEN / NAYTIA LP	VIII
NAUSEA *LIE CYCLE* EP	III
DREAD MESSIAH EP	III
LUZIFERS MOB EP	III
ZYGOTE *89-91* LP	VIII
AMEBIX *THE POWER REMAINS* LP	VIII
CONTROPOTERE EP	III
CONTROPOTERE *IL SEME DELLA DEVIANZA* LP	VIII

PROFANE EXISTENCE FAR EAST

V/A *HEAVY HARDCORE HEADROOM* CD	X
(DISSENSION, HAIL OF RAGE, DEFORMED CONSCIENCE, DROPDEAD, DISRUPT, GRIEF, ETC)	
BOMBRAID *ELIGIES OF A CLOSED CHAPTER* MINI CD	V

POSTAGE PAID PRICES

CODE:	II	III	V	VII	VII	X	XV
US	$2	$3	$5	$7	$8	$10	$15
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Split 7". #BO30. 3 from Spazz, 3 from BT.
Split w/ Rhetoric Rec's.

EVOLVED TO OBLITERATION
TASTE OF FEAR

Split 7". #BO29. 5 from ETO, 4 from TOF.

agoraphobic nosebleed

30 song 7" e.p. #BO28.

GOB DESIGNER

Split 7". #BO27. 2 from Gob, 3 from Dsgnr.

GRIEF SUPPRESSION

Split 7". #BO26. 1 from Grief, 5 from Sprsn.

TURBONEGRO

Bad Mongo. 3 song 7". #BO25.

THUG/APARTMENT 213

Split 7". #BO22. 2 from Thug, 3 from A213.

VINYL STICKERS! 10 DESIGNS:
EHG, Thug, Floor, 13, Grief, Suppression, Ulcer (2 designs), Spazz & Apt. 213 !!!
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1st 7"	$4.00	$5.00	$6.00
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33 Bands, 81 minutes: Action Patrol, Assuck, Clairmel, Crud is a Cult, Floodgate, Gus, HWM, Integrity, LTJ, Man or Astroman?, MK-Ultra, Sparkmarker, Swank, Vanbuilderass, + more
(Blindspot) 2oz

ASCENSION

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($6, or $7.24ppd)
7 songs full of all the Cleveland styled evil metal-core that you could ever want. This is what would happen if INTEGRITY & SNAPCASE were one band.
File under: MOSH.
(Toybox)

A SMALL GLIMPS OF OTHER SHIT WE HAVE:

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NEW T-SHIRTS ($7each plus postage)

LESS THAN JAKE • ASCENSION • FUCKING EVIL • 666% EVIL • 666 SIMPLY SATAN • SIX HUNDRED AND SIXTY SIX • I HATE YOU john 3:16 • HAIL SATAN • SIX SIX SIX (w/ pentagram) • SIX SIXTY-SIX / SATAN IS MY SAVIOR • PROPERTY OF LUCIFER ATHLETIC DEPT 1996 • HATE YOUR PARENTS •

SHIPPING INFO

For regular postal rates, use the following: 7"=2 oz • Shirt/ NI#11= 8 oz • Mailer= 4oz • CD / Cass = 4 oz • LP = 10 oz (16 oz = 1 Lb.) Special 4th Class: $1.24 (1st Lb), 50¢ (each add't) FIRST class: 32¢ (1st oz), 20¢ (ea. add't). PRIORITY: $3 (2 Lb.), $1 (ea. add't Lb.) • For accurate overseas postage, please send IRC, or add $1 per 7". No Idea #11 is $5 postpaid worldwide (surface— add $ for airmail).

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VARIOUS WEST BY NORTH-SOUTH CD
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If you don't want to take advantage of the bargain deal then you suck at math but.... nevertheless, the prices are as follows.

7"s are $3.50 USA $5.00 WORLD CDs are $10 USA / $12.00 WORLD

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Pinwheel
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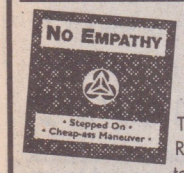

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split 7"

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$3 ppd. U.S.A., more than $3 foreign

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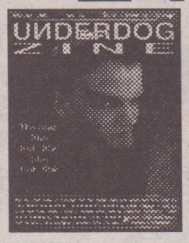

It comes out 4-times a year. Filled with everything **except** reveiws, top 10 lists, band interviews and scene reports, this is a zine for reading cover-to-cover. It's *by* punks, not just *about* punk.

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UNDERDOG RECORDS

Our mailorder catalog has way more than just U-Dog stuff. We sell/distro almost everything in the Chicago punk scene! Send a stamp for a catalog to:

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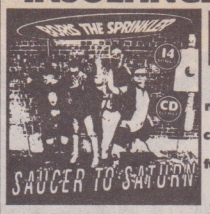
LOLLIPOP magazine finds "Saucer To Saturn" "INSULTINGLY SIMPLISTIC"



BORIS THE SPRINKLER
Saucer To Saturn CD
BULGE 4 • *$8 ppd*

...as do we. We even had to take that remark out of context to make it sound more negative than it actually was, but, as far as i'm concerned, a review like "insultingly simplistic" should be all the fucking impetus any o' you punker types need to purchase this jim-dandy 14-song digital punk rock whiz-bang if you haven't already, which frees up the rest of this space for other, non-Saucer-related hucksterism. First off, to the best of my knowledge, BORIS T. SPRINKLER will be attempting to "tour" the West Coast in the incredibly inadequate time interval alotted to us by our mean bosses: We PLAN to start in Kansas City 5/25 and end in Berkeley (eek!) 6/1, so if you're between those two points that week, act accordingly (i.e., run or bring SweeTarts) (also, we'll be in Cleveland 5/4 with the PARASITES, which will probably be the furthest east we'll get this year) (we promise no cruel Art Modell jokes). Further, the SPENT IDOLS "Chinese Suicide" 45 (Bulge 5) is at the pressing plant as we speak. I am quite fond of the b-side, "Gacy's Gone." Audiophiles repent! Bulge 6 will be the "See You Later" 45 by the ANTRUMS (WI) (potential name change pending), who feature my old band-mates Jamie and Pat from DEPO-PROVERA. Bulge 7 will likely be the DIMESTORE HALOES/HORMONES split which Greg Lowery will abhor; Bulge 8 will be a BORIS/SONIC DOLLS split. This will be followed by a BORIS live CD & a LAST SONS OF KRYPTON 45. The projects involving Asians and Illinoids remain foggy.

HEY, SPIKE, DON'T PUT YOUR WALLET AWAY YET:
You also need a copy of the MEATMEN/BORIS 6-song 7" ep! $3.00 ppd! Bulge 3! Not only that, but you probably need a copy of the first BORIS CD, "8-Testicled Pogo Machine," (Bulge #0) as well. That'll be another eight bucks, Jack! Oh, plus you need Bulge 1, BORIS' "Grilled Cheese" 45, because it has a non-LP b-side of "Bad Guy Reaction." That's $3. Further, you should also buy Bulge 2, BORIS' "Male Model" 45, because then you'd have the complete Bulge catalog. After that, you could also order the BORIS/SCOOBY DON'T split 45 and the BORIS "Drugs & Masturbation" 45 @ $3 each, which are not on Bulge, but we figure we can pawn off on you anyway. Can't we?

45s are $3.00 ppd US/Can • $5 US elsewhere
CDs are $8.00 ppd US/Can & $10 elsewhere

No fricking checks!
No stickers, either!

make money orders out to **"NORB"** not to

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"Grab yourself a Bulge!"

yes, we should have copies of "End Of The Century" when it's out

Distributed by Rhetoric, 1000 Flowers, Revolver, Rotz, Cargo Canada, can't remember who else. Pay your invoices & I might remember.

Virtually market-saturating: "I'm into BORIS & I throw like a fag" shirts still available, XL only, $8.00 ppd ($10 elsewhere), dunno what colors...

S.O.A. records

Psycotic Veterinarian

Mini CD

Total Finland grind-punk mayhem! 11 songs influenced by Doom and E.N.T.

Also available

S.O.A. # 4 - Disrupt - Smash Divisions - 7" - One of the few not-deleted release for this Boston based double power trio grind punk band. Two growling singers made them similar to E.N.T., but they're better! @@@ S.O.A. # 5 - Man Is The Bastard - Abundance Of Guns - 7" - First times for this band when playing an atrocious cocktail of Infest & No Means No. Furious grinding madness with a touch of dementia. A classic, already bootlegged! @@@ S.O.A. # 6 - Assuck - State To State - 7" - Florida based mayhemic ultragrind band. Four tracks off the Anticapital LP plus a spoken word about Yugoslavia civil war. Produced by Scott Burns (hu!). Great lyrics! @@@ S.O.A. #19 - Growing Concern - Seasons Of War - LP/CD - Newest stuff. Stomping & powerful hc from Rome. The band toured Europe three times & have more than 100 shows on their back! 15 songs to mosh in your room! @@@ S.O.A. #20 - V/A - In Our Blood - LP/CD - An invasion of post SxE: Conviction, Knockdown, Firefly, Converge, Introspect, Over Cast, Blindside, Mode, Forethought, Starkweather, Soulstice, Strait Up, Disregard. @@@ S.O.A. #21 - Concrete - 10" - Six songs from one of the best promise from Italy. It contains the 7" tracks re-recorded + two more. Ripping hc. @@@ S.O.A. #22 - Kina - Nessuno Schema Nella Mia Vita - LP - Remixed and remastered from the original '84 demo now on vinyl. Italian old school in your face hc. @@@ S.O.A. #23 - V/A - XXX Bands For One Struggle - LP - Timebomb, Man Lifting Banner, Feeding The Fire, Spawn (bel), Nations On Fire, Burning Deafeat, Comrades, Ironside, Ivory Cage, Outright & Substance. @@@ S.O.A. #24 - Gas - Flexible Heads - LP - 16 songs of enyojable flower pop punk from one of the oldest bands from Roma. Catchy, melodic, powerful, choruses a go-go. Featuring ex-Bambine Cattive singer. @@@ S.O.A. # 26 - Affluente - Moltitudine Suina - 7" - New record for these italian old schoolers. Nine tracks of ironical & political fast hardcore.

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CD - £12000 / $9 / $10

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TANK 18 debut 7" $3 N. America/ $5 World
Drunk punk from Savannah, GA. Songs about ecological destruction and alcoholic intoxication. Featuring ex-members of other Savannah bands...

Some Other Goodies:

AUS ROTTEN "the system works...for them" LP 7.00
BEYOND DESCRIPTION "fine day nostalgia" 7"3.50
BOMBRAID "Elegies..." 3" CD 5.00
CAPITALIST CASUALTIES / THE DREAD split 7" 3.00
DRILLER KILLER "life" 7".....3.50
ESSOASSO / LOUD PIPES split 7".....3.50
EVOLVED TO OBLITERATION / TASTE OF FEAR split 7" 3.00
HAL AL SHEDAD 7" 3.00
INITIAL STATE "abort the soul" LP 6.00
MARRIED TO A MURDERER 7" 3.50
NAILED DOWN "violent distortion" 3"CD EP...5.00
RESIST "Ignorance is bliss" LP 6.00
SIX PENCE 7" 3.50
SKIT SYSTEM "profithysteri" 7" 3.50
SOCIETY GANG RAPE "no fate" CD 8.00
TOTALITAR "sin egen motstandare" CD 10.00
UNION OF URANUS "disaster by design" 2x7"...6.00
V/A "pigs suck" 2x7" 5.00
V/A "Systematic Destruction" 7" 3.50

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In the work right this moment: In/Humanity LP, comp LP, and Quadiliacha mini CD!!!

DAMAD on tour

***APRIL*-16th**-Little Rock, AR @ the river; **17th**-Memphis TN @ coffee cellar; **18th**-Birmingham, AL @ American Beat; **19th**-TULSA OK @ 401 w/ ASSRASH & BROTHER INFERIOR; **20th**-off; **21st**-Lincoln NE @ house show; **22nd**-Rapid City SD @ Cosmic Youth w/ STATE OF THE UNION; **23rd**-Minneapolis MN @ Felix's place w/ SERVITUDE; **24th**-Davenport IA @ smile coffee house; **25th**-Milwaukee, WI @ house show; **26th**-Chicago, IL @ fireside bowl w/ HORACE PINKER & AGENT ORANGE; **27th**-Indianapolis, IN @ ? w/ ICE NINE; **28th**-Lexington, KY @ Area 51 w/ APT 213 & ICE NINE; **29th**-Cincinatti, OH @ Sudsy Malone's w/ a bunch of bands; **30th**-Dayton, OH ?+ ***AND THIS MAY*-1st**-Detroit, MI @ Trumble Theatre w/ ABHORRENCE, ABSENCE, & ANNOYANCE; **2nd**-Morristown, NJ @ WFMU radio show; **3rd**-Tompkins Square, NYC ?; **4th**-ABC NO RIO; **5th**-Long Island, NY @ YMCA; **6th**-Boston, MA in a basement; **7th**-Providence, RI @ Met Cafe; **8th**-NJ somewhere; **9th**-Baltimore, MD @ memory lane; **10th**-DE somewhere @ Girls Inc.; **11th**-Richmond, VA @ the Club House; **12th**-Raleigh, NC somewhere; **13th**-off; **14th**-Wilmington, NC @ the Far Side ?; **15th**-Columbia, SC @ Paul's house; **16th**-Athens, GA @ Grey's house; **17th**-Atlanta, GA @ BLT's w/ In/Humanity & Quadiliacha...

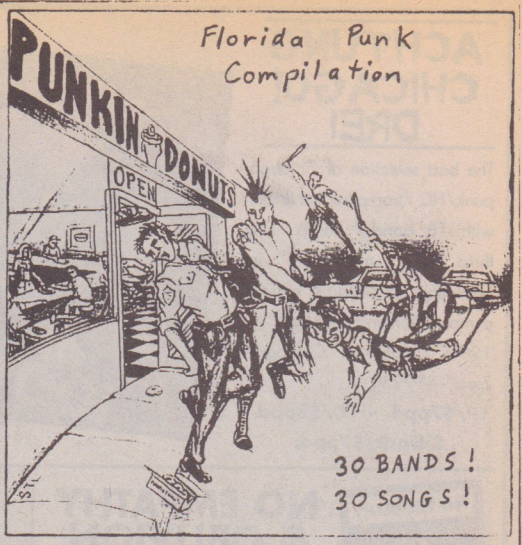
PASSIVE FIST
P.O. BOX 9313/SAVANNAH, GA/31412 USA

NEW RELEASES!

"PUNKIN DONUTS" is a compilation CD of bands from around the state of Florida including No Fraud, Blank Expression, Less Than Jake, Was, Slinky, and many others. Thirty bands ranging from old school to new, and crust to ska to round out a great collection of music from a state that has much to offer the scene.

ALSO:

"BORN TO SKATE" is the first vinyl release by the O-Town punks, Blank Expression. This record includes 5 songs from the only band in Orlando to get banned from all the local clubs. "People Suck" and "Jerk" are two good examples of attitudes these old school punks have coupled with their abrasive style. Play it loud and pogo your ass off!!!



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32802-3384

ATTENTION BANDS!

We are looking for more bands for a second comp. and other releases. Bands with female vocals are encouraged to send demos as well. We are a one woman one man DIY label and easy to work with. Send tapes or write for more info.

PUNKIN DONUTS CD Compilation - $9 ppd.
Blank Expression "Born To Skate" 7" - $3 ppd

STILL AVAILABLE:
Blank Expression "O-Town Punks" cass. - $4 ppd.
Dead End Kids "Punk In Public" 7" - $3 ppd.

* Make money orders payable to "Herbert", or send well hidden cash.

RHYTHM COLLISION

NEW RHYTHM COLLISION CD/LP "CLOBBERER!"
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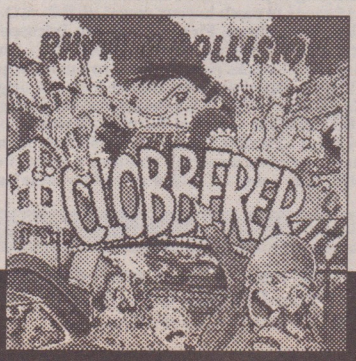
Check out Collision web site at
http://www.users.cts.com/sd/m/matto19/rhythm_collision.html



RHYTHM COLLISION CLOBBERER TOUR part two: Europe

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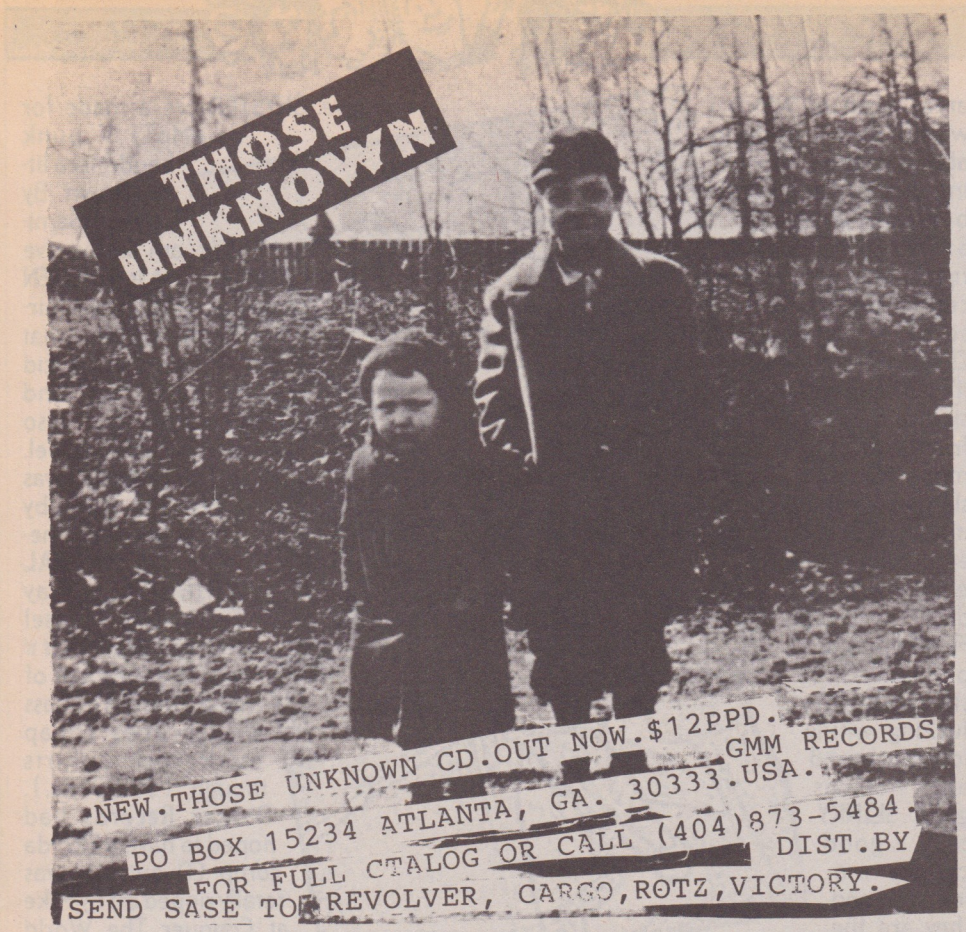
17/5 Nottingham: Narrowboat
18/5 Harlow: The Square
19/5 London: Camden Underworld
20/5 Godalming: Aitches
FRANCE
21/5 Cannes
22/5 Orleans
24/5 Clemont: Ferant
25/5 Bour Ambre
26/5 Serras
29/5 Festival
1/6 Mt. Marson
SPAIN
2/6 Barcelona
6/6 Oviedo (Asturias)
7/6 Madrid
8/6 Pradejon (La Rioja)
9/6 Gerona
ITALY 10-18/6
GERMANY 19/6-1/7
HOLLAND 2-3/7
BELGIUM ?
ENGLAND
4/7 Southhampton: Joiners
5/7 London: Garage
8/7 Leeds: Duchess
9/7 Kingston: Dionysis
10/7 Cambridge: Boat Race
11/7 Liverpool: Guinans
IRELAND 12-14/7

For Tour Updates call/fax 818.991.2751 or check out Rhythm Collision web-site at http://www.users.cts.com/sd/m/matto19/rhythm_collision.html

part three: AUSTRALIA August



The Probe - your thinking man's punk rock fanzine.

"very intelligent, very hilarious, very dedicated music/fun loving zine of the highest quality. The stream of consciousness that permeates every review, interview, ramble, and rant, is a genuine treasure." -*AK Press*

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"perfect example of the kind of writing I'm talking about that combines punk rock reporting with sheer life contextuality - found in few places in anywhere near the right proportions that Aaron spews effortlessly" Shane *Flipside*

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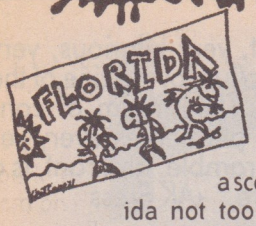
"Jesus piss, you're a damn fool if you don't get it. Cancel your subscription to MRR, here's where your money should go!" -*Ear of Corn #30*

Probe #5 is $4ppd. Previous issues are sold out. (Quotes were in reference to issue #4) T-shirts are $10ppd. Probe Records: Your Mother CD $8ppd "this CD is packed to the hilt. 48 songs =74 minutes of displeasure. Lots of paradies, lots of jokes, lots of DEVO worship and one hell of a coaster." (Smelly Mustafa) *MRR* This ain't no fucking melodic punk comp. 7" $3ppd (with Ringwurm, Turbonegro, the Loudmouths, Hickey, Whopper Breath, and Mensclub) Hickey LP coming soon . The Probe PO Box 5068 Pleasanton, Ca. 94566 Checks to Aaron Muentz. (510) 278-3741

Scene reports



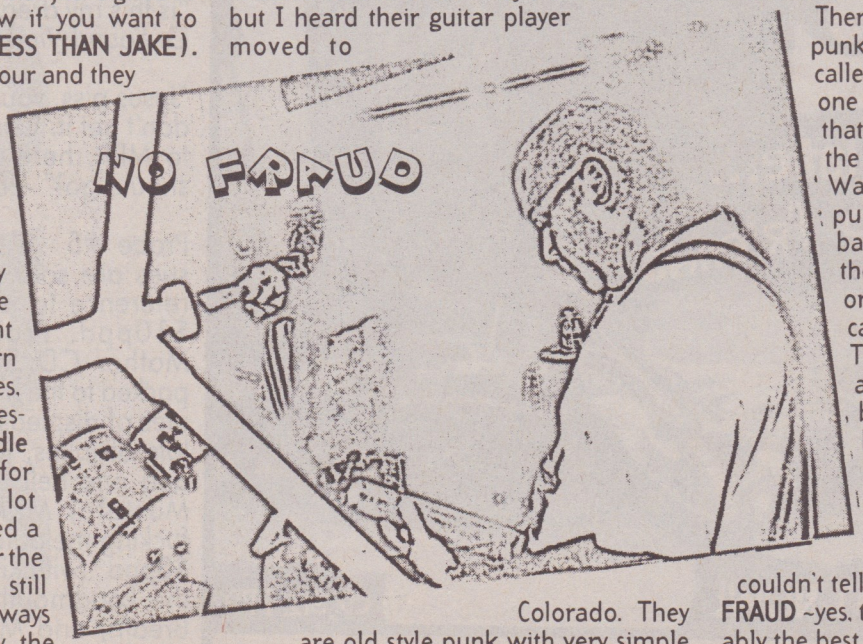
Hallo there! Claus from the band John Q Public here. I know there was a scene report for Florida not too long ago but, it wasn't a very thorough one so I thought a more region by region approach would work a lot better. Tally-ho!

Gainesville

Voted "Best place to live in America". I don't know if I would really agree. There are a lot of bands here but not too many even remotely fit into the punk category. Thus, often making my Saturday nights very boring. **VANBUILDERASS** are three girls and one guy that play very melodic punk with some hints of emo-ish influences. I would have nicer things to say but, when Red Fish (from Cal.) came through here, I wrote her for help in getting them a show and I guess she just didn't give a fuck. **PUNG** play a sort-of "80-85" Bad Religion type jag, with some of that emo stomp stuff in there too. They're the kind of guys that look at you funny when you buy something they're not into at the record store. **SECTION 8** sound like Pennywise or any Epicrap band but they also have some cheesy sounding Van Halen-type songs. **HOT WATER MUSIC** really bites the bag though. Me thinks they believe they are Sunny Day Real Estate or something. They are complete fucking dickheads on top of that. **WHEN PUBERTY STRIKES** play poppy punk with a emo feel as well. Can you say Jawbreaker? There is also a certain ska band that just signed to Capitol so I don't know if you want to include their name. **(LESS THAN JAKE). GUS** is back from their tour and they now reside here. They play "sensitive" punk, and to be quite honest, they don't really sound like anybody. Lastly, but not leastly, there's us... **JOHN Q PUBLIC.** We play crazy as fuck old style punk. Some of it might remind you of Modern Warfare, at other times, it's more like the Adolescents. We also do **Middle Man Records**, a label for bands that don't have a lot of shit out and may need a little help. Send tapes for the next CD comp. There's still the ***No Idea*** zine that always kicks ass. It's probably the best in Florida, but it only comes out once every so often.

Orlando/Tampa

Large SxEx and rave scenes in these areas, both of which I would know nothing about. Venues are closing due to rising numbers of skinhead/SxEx/longhaired fights which have recently ended with some fatalities. **CLAIRMEL** play what they describe as "music to dump your girlfriend to..." but it's more like music to slit your wrist to. Is it just me or is this emo thing getting a little fucking ridiculous? **IN LIKE FLYNN** play total pop punk Sicko style but they fucking whine too much and are not as good. **SLINKY** play good chunky melodicore and they are the coolest people. Joe Popp is the old guitarist for Dogs On Ice. It kinda reminds me of All. Very technical pop-punk with some of that fancy woobllie guitar shit. **THE FLATSPOTS** are a little like Face To Face but their music seems to have a lot more heart poured into it. **BLANK EXPRESSION** may still be around but I heard their guitar player moved to Colorado. They are old style punk with very simple riffs and little else to their music. **DEAD END KIDS** play excellent punk that at times reminds me of Dead Kennedys. **SKIF DANK** are traditional ska with some punk/alternative. **SHYSTER** are a made for eMpTy V punk band. Mix a little Down By Law with Samiam and you've got it. **GOLDEN GIRLZ** are a fairly new band that have that Rancid bass thing and vocals that also have a Biafra feel. (It's possible it was brought here by mosquitos or something). **MY PAL TRIGGER** play Screeching Weasel style pop punk that it getting a little out of hand, I think. The bass player does cheap punk rock t-shirts though ($3.50 ea.). **Boxcar Records** had hoped to have a Florida comp CD out but was totally ripped off by Mike at Conquer The World Records who was supposed to press their CDs for them. (hint: do not get your CDs pressed through this fucker! He's using other people's money to pay for some 10,000 CDs that he got pressed for his label).



Ven- ice/Ft. Myers

There is a really great '87 style pop punk band from Port Charlotte called **NO MORE.** They are by far one of the most original bands that I have heard lately because the singer sounds a little like Wattie, yet they are still total pop punk. Other than that, the basslines are very talented and the guitars are pretty out of the ordinary. "Just The Beginning" cass. out on Middle Man Records. The **GO DEVILS** are brand new and they have a Fifteen sound, but it's still very raw, punk. **HERBAL TEA** and **THE BREEZE** play ska and pop punk in the same manner that most bands do now-a-days. They have a girl singer but you couldn't tell just by listening to them. **NO FRAUD** -yes, they are still around) is probably the best band that has (or will) ever come out of Florida. They play punk fucking rock with a style all their own, so it would just be humiliating to compare them to anyone. Walt, NF's drummer, does a

print shop that would probably knock Punks With Presses prices out of the water. **16th ORDEAL** is a new band, so I'm just not sure exactly what they sound like.

Pensacola

The only band I've really come into contact from there is **BLOUNT.** They are totally Fat Wreck, and actually I'm surprised Fat Mike hasn't signed them yet. They are a good band though, don't get me wrong.

Well, hey, I guess that's about it. Just a couple last words to anyone that ever said that "Florida Sucks": it does. I have lived here for only four years yet I can testify to it completely. Each area has their own "scene" which no one is allowed into. Their own places to have shows where you cannot play unless you are from there and all that other bullshit like that. That's why I've broken away from the state of Flonda as a whole and formed my own county consisting only of my apartment. The population is only two (with two cats and a turtle) but we're working on it. (You still will have to put FL on the envelope if you write us about comps though, sorry!)

All joking aside though, the unity is not there like I have seen in so many other places. Usually punks seem to be in it together and helping each other out instead of being so fucking glory hungry. It's like they're all waiting for their 'big break" or some shit like that.

Until next time... thanks for listening and take care. Claus Der Phobic

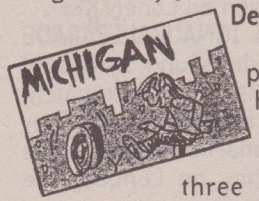
Contact the bands at: VANBUILDERASS, 1203 SW 1st Ave Gainesville, FL 32601; PUNG, 5731 NW 29th Terr Gainesville, FL 32606; SECTION 8, 535A NW 26th Ave Gainesville, FL 32609; HOT WATER MUSIC, 89 SE 16th Ave Apt P302 Gainesville, FL 32601; WHEN PUBERTY STRIKES, 1202 NW 4th Ave Gainesville, FL 32601; GUS write c/o Middle Man Records until I get their new address. JOHN Q PUBLIC, 704 SW 16th Ave №215 Gainesville, FL 32601 (904) 372-3933 (We wanna be on your comp and we don't take no for an answer, got it buddy!); Middle Man Records same address as John Q Public.... better than a bank, better than a broker... call now!; No Idea, PPO Box 14636 Gainesville, FL 326044636; CLAIRMEL, 8701 Llmdale Pl. Tampa, FL 33637; IN LIKE FLYNN, 129 40th Ct. Vero Beach, FL 32963; SLINKY, 1015 Nokomis St. Clearwater, FL 34615-1835; Joe Popp, PO Box 360265 Tampa, FL 33673-0265 email: Spc44recs @ AOL.COM; THE FLATSPOTS, 2691 Knox McRae Dr. Titusville, FL 32780; BLANK EXPRESSION, PO Box 3384 Orlando, FL 32802-3384; DEAD END KIDS, 918 Jacaranda Dr. Lady Lake, FL 32159; SKIF DANK, PO Box 290916 Port Orange, FL 32129; SHYSTER, 4221 Long Key Ln №1731, Winter Park, FL 32792 GOLDEN GIRLZ, write c/o Middle Man Records for the time being; MY PAL TRIGGER, 2204 Eagle Bluff Dr., Valrico, FL 33594; Boxcar Records, 1836 Willis St. NE, Palm Bay, FL 332905; NO MORE, 22104 Laramore Ave. Port Charlotte, FL 33952; THE GO DEVILS, 155 Ionia Ave. Port Charlotte, FL 33952; HERBAL TEA, 27631 Lippizan Tr Punta Gorda, FL 33950; NO FRAUD, 475 Foxglove Rd. Venice, FL 33595; 16th ORDEAL, 5544 Farragut Ln. New Port Richey, FL 34652; BLOUNT, 1213 Scenic Highway Pensacola, FL 32503.

P.S. I hope this might help bands in Florida unite and get it together. Fuck, they'll probably band

together to ruin me after they see this!

This report was completed by Mike DaRonco and Amado Guadarama with lots of help from Matt Kantor and Everett from I Against. Enjoy.

Detroit



EARTHMOVER play raging new school hardcore ala Earth Crisis and/or Ricochet. They have a three song 7" available through Autonomy Records for $3 ($5 world, make checks or money orders to Matt Kantor) as well as a four song tape. You can write to them for more info/booking 15882 Beaverland, Detroit MI 48223

HATCHET JOB are a four piece punk band with a raw "old school" sound reminiscent of early '80s hard core bands, and have interesting lyrical contents raging from sci-fi to killing pigeons. Their four song 7" is available through Goon Records and is highly recomended. PO Box 40175, Detroit MI 48240-0175.

THE BUMP N'UGHLIES are an obnoxious, loud, drunk punk band with no manners or respect for anybody. But they're worth your while to check them out whenever they play live. They just recorded some songs for an upcoming 7" release and can be contacted at 32930 Rosenbush Warren, MI 48093.

Another old school punk band **WEST END**, are starting to play out again with a new singer in their line up. They have a 7", a tape as well as t-shirts you can get through Goon Records, PO Box 35733, Detroit, MI 48235. For booking or more info you can write to this address.

SOCIAL SCARE are a young angry three piece band that bring a less polished Youth Brigade to mind. They can be reached through Room 13 Records, 3505 Kipling, Berkley, MI 48072.

The best tape release last year would have to be **UIF**'s "Fucked Is, Is As Fucked Up Does". They've got this poppy-oi thing going for them and will be playing out soon so be on the look out. For more info and/or the tape (which is 2 bucks) write to 17125 Flint, Melvindale, MI 48122.

GRUMPY JOHN: Wow!!! The best Iron Maden cover band ever to hit Detroit. Write to them at 2161 Hampton, Grosse Point, MI 48236.

AISLE 9 are no longer together, this legendary band will be missed dearly.

SUBURBAN DELINQUENTS are a band that have a sound of their own, kinda hardcore, kinda poppy, you decide. They've been playing out a lot since their debut last summer and are highly recommended to check out live.

OLD SPICE featuring Tony and Brett from the **PARKA KINGS** play fast, tight, catchy as hell pop-punk in the vein of Cringer meets Dag Nasty. They have a 7" avail. through Regression Records and will have a full length out hopefully sometime in the summer. A brief two week tour is planned right after the Parka Kings finish their two month tour this summer. For booking concerning both bands write to c/o Brett E. Warren, 29251 Bon Mar Ct., Warren, MI 48093 (As for the Parka Kings, they've got an awesome CD available thro Jump Up! USA 4409 1/2 Greenview, Suite 2W, Chicago, IL 60640, and in case

you don't know already, the Parka's have an energetics poppy-ska sound to them. Best ska band to check out live period)!

The **CATFISH** are a four piece punk band influenced by cheap beer, White Castle and trouble. They have songs concerning such various topics as women, bathroom stalls, skateboarding and of course fishing. They'll have a tape coming out soon on Room 13 Records, a 7" out on Goon Records as well as a possible split with Hatchet Job. They can be contacted at 1234 Lawndale, Detroit, MI 48209.

CIVIL DISOBEDIENCE relocated to Minneapolis not too long ago. They have this unique Conflict meets Citizen Fish meets Grimple sound to them. Their 7" is available through Profane Existence and is highly recommended. Look out for a 12" coming soon on Profane as well.

Ignore all the bad stuff you've heard and check out **COLD AS LIFE**. This four piece hardcore band has been kicking around for close to ten years now. They have two tapes available and will have a CD coming out in Europe soon. They play old style hardcore in the Agnostic Front/Cro-Mags vein, and every show is something to tell the grand kids about. Write to them c/o CTYC, PO Box 27497, Detroit, MI 48227.

The **MUTLEYS** are a three piece pop-punk band that bring Screeching Weasel/Crimpshrine to mind. They have a tape available through Room 13 Records.

The **EPILEPTIX** broke up, their sloppy, chaotic hut inspiring performances will be missed.

The **UNLOVED** featuring Abbott from the **CATFISH** will be playing out shortly, what more could be said, keep a lookout for them.

The **SKOLARS**, with their blend of ska and a touch of pop-punk have been playing out constantly. A good time is guaranteed at every show. They have a 7" available through Regression and can be reached at PO Box 401279, Redford MI 48239.

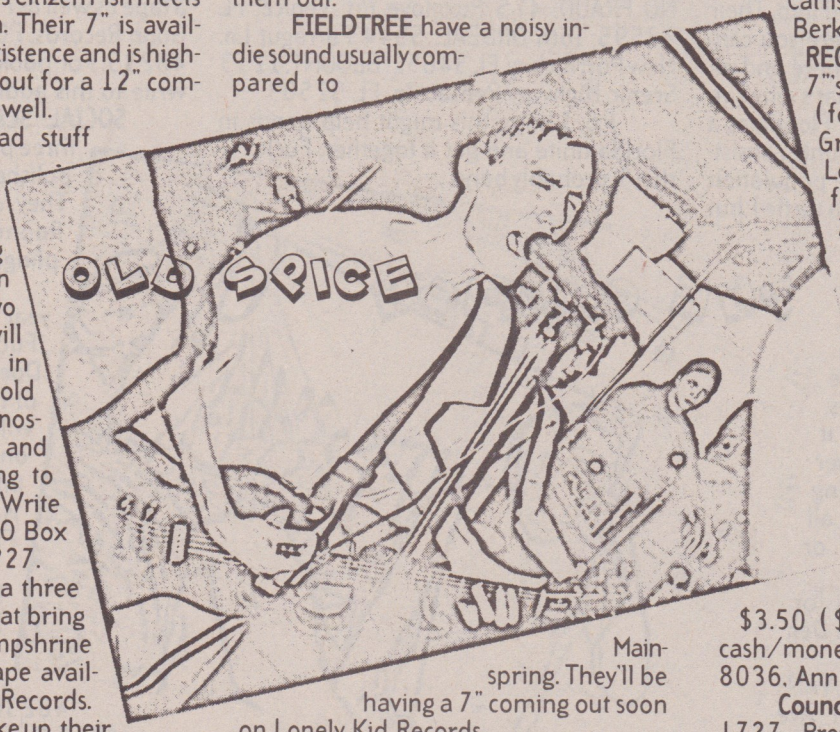
PIST-N-BROKE just put out a 12" on Vulture Rock records which features a mix of oi and traditional ska. Write to them at 11323 Lumpkin, Hamtramck, MI 48212.

THE UNFAIR SUPERPOWERS have been Downriver's best kept secret for years now. They have this power-pop, pop punk kinda thing going on, but unfortunately they don't play out that much seeing that two of the members are going away to school. Although they've got tapes available that are highly recommended, so write them at 22452 Devonshrie, Woodhaven, MI 48183.

Just when things were starting to look good for the **FIESTY CADAVERS**, singer Steve Krass gets gunned down from an attempted car jacking. What can I say, he was a great guy and will be missed dearly from all of us who had the chance to know him and see his band live. As for the Fiesties, their future is questionable.

The **FAGS** are a fun three piece snotty '77 punk band with female vocals. They've been playing put a lot so check them out.

FIELDTREE have a noisy indie sound usually compared to



Mainspring. They'll be having a 7" coming out soon on Lonely Kid Records.

WALLSIDE have an Iconoclast meets Black Flag sound. A 7" is available on Lonely Kid Records and a 10" will be out soon.

POSTHOLE are an emoed out hardcore band with some metal roots. A 7" will be available soon on Lonely Kid.

ROOSEVELT'S IGNAURAL PARADE have a very melodic sound with dual male/female vocals. But unfortunately, they don't play out that much at all. They have a 7" out on Initial Records as well as a split w/Mainspring on Conquer the World Records.

GROUNDSTATE are an intense sXe hardcore band that don't really play out that much for reasons that are beyond me. Although they do have a CD on Regression.

KAHI featuring ex-members of Empathy have this early sub-pop indie-rock sound to them in comparsion to Sebdaho.

NEMA, who just recently broke up, where this grindcore featuring ex-members of OTTAWA. You can get their 7" through Council Records.

Another grind band is **ANNIHILATED** featuring members Wallside and Fieldtree. A demo will be coming out soon.

Goon Records put out the West End 7" as well as the Hatchet Job 7". An up coming Catfish 7" will be out hopefully by the spring. PO Box 35733, Detroit, MI 48253.

Room 13 Records has put tapes out from Social Scare, the Mutleys, a comp. of local bands and will be putting out the Catfish tape. Write to 3505 Kipling, Berkley, MI 48072 for more info.

REGRESSION RECORDS has put out 7"'s from the Skolars and Old Spice (for $3.50 each) as well as the Groundstate CD (for $8.50). Lookout for an upcoming comp featuring local Detroit bands. 22043 Rein, Eastpoint, MI 48021.

Conquer The World Records are still around putting out releases from bands such as Endive, Culture, Cascade, Nations On Fire and so fourth. For info on distribution, CD manufacturing or a complete catalog, write to PO Box 40282, Redford, MI 48240

Autonomy Records has the Earthmover 7" avail for $3.50 ($5.00 everywhere else). Make cash/money orders to Matt Kantor, PO Box 8036, Ann Arbor, MI 48107.

Council Records relocated to PO Box 1727, Prescott, AZ 86302. Stuff from Current, Ottawa, Chino Horde you can get through this label.

Initial Records has stuff from Roosevelt's Inaugural Parade, Enkindel, Guilt, and so fourth. PO Box 251145, W. Bloomfield, MI 48352.

Lonely Kid Records (PO Box 401281 Redford, MI 48240) has stuff from Fieldtree, Wallside and will soon put out a Posthole 7".

Since the closing of 404 Willis and the Falcon Club, Detroit's been kind of dead when it comes to punk shows, although you might want to try the **Hasteyhouse**, which holds all ages basement show shindigs. But if you want to book a show there, call at least a month in advance at 313-535-6769, ask for Mike.

The **Grounds Coffee House** (Eric 313-278-7775) and the **Hamtramic House** (313-365-ctwr) mostly do sXe/emo shows here in Detroit. What more could be said....

There's a place in Flint called **Local 432**, holds all ages shows, good turnouts.

Scene reports

Call Joel 810-239-6382.

Ann Arbor/Ypsilanti

ONE DOWN play straight ahead punk influenced by late '70s stuff as well as Lookout! type bands. Should have a demo out soon, write for info, looking to tour in the summer. (One Down c/o Autonomy Records Po Box 8036, Ann Arbor, MI 48107.

END OF THE LINE play oi!/punk/hardcore rock'n roll. Their demo is available for $3. Write to: Andrew Dempz, 912 Brown №102, Ann Arbor, MI 48104.

GROUT are a three piece social, political hardcore band coming from Ann Arbor. They have two 7" available and are featured on a couple comps. PO Box 4412, Ann Arbor, MI 48106-4412.

MAINSPRING, compable to Drive Like Jehu & Hoover, have a split with Roosevelt's Inaugral Parade as well as two 7" available.

MIDORI play politically based vegan emocore, are currently in the studio recording. Write to Midori c/o B. Maskery, 805 E. Huron Apt№2, Ann Arbor, MI 48104.

Capsule Records has put out the Grade 12", Mainspring 7" and a comp featuring Current, Wallside and Amber Inn. PO Box 970922, Ypsilanti, MI 48197.

In Ann Arbor, there's **805 E. Huron** Apt №2, Ann Arbor, MI 48107. Good space, good P.A., can find you a place to stay as well as food. For booking, write to that address or call (313)213-0670 and ask for Matt or Chuck.

In Ypsilanti, you could try **612 Pearl Street**, call 313-483-7607.

Marshall/Battle Creek/Jackson

I AGAINST play fast, technical, melodic hardcore with songs dealing with anti-racism, anti-homophobia, anti-sexism and so forth. They have two 7"'s available through Fuckboy Records. Write to them for booking/info c/o Fuckboy Records, PO Box 779 Marshall, MI 49068.

SPEECH COMMUNITY formerly called **LESC** are an energetic five piece melodic pop-punk band with a 10 song CD available and are playing out a lot as well. For booking or info write to PO Box 27, Marshall, MI 49068 or call Ben at 616-781-9235. You can get their CD for five bucks through 5 Finger Records, 3136 Rockhaven Ave., Rochester Hills, MI 48309

Schema Records have been around for about a year and so far have just put out Jihad's "God's Forsaken People" 7". PO Box 1161, Battle Creek, MI 49016-1161.

Fuckboy Records has two I Against 7"'s available and the VBF "Still Suckin'" 7" all for three bucks PO Box 779, Marshal, MI 49068.

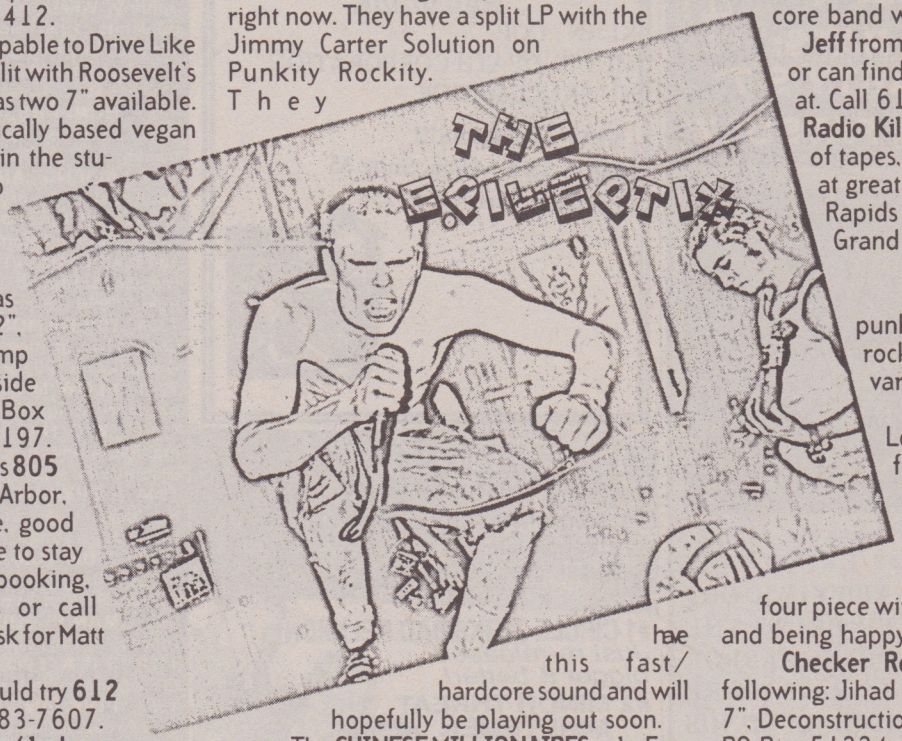
Tunes And Toon's has a big selection of comics and a small but good selection of records, shirts, zines and CD at a good price. 102 South Eagle St., Marshall, MI 49068.

Virtually Spotless Mailorder has a small but good, selection of records. c/o Ryan, 310 7th St. №2, Jackson, MI 49201.

Fuckboy Production three years and still going strong. Venues range from basement to rental halls. Always all ages good shows. 616-781-3767 or 616-962-1265.

Lansing

The **ACTIONARIES** still seem to be around even though they're on some hiatus right now. They have a split LP with the Jimmy Carter Solution on Punkity Rockity. They have this fast/hardcore sound and will hopefully be playing out soon.



The **CHINESE MILLIONAIRES** rule. Featuring members of the Actionaries and ex-members of El Smasho, they have a rock'n roll garage sound in comparsion to the Rip Off's. If you haven't seen them live yet, you're missing out. They've got a 7" through Punkity Rockity; for booking, write to them c/o Punkity Rockity, PO Box 6014, E. Lansing, MI 48826 or call 517-371-3073. Punkity Rockity also has the "All Stars" one-sided 12" comp featuring mostly Michigan bands.

Flat Black and **Circular** has a lot of records at somewhat decent price. 541 East Grand River Ave., E. Lansing, MI 48826.

Grand Rapids

THE KRABS are a four piece poppy/oi!/punk band with a four song 7" available. They can be contacted at 391 Pleasant St., Grand Rapids, MI 49503.

SYSTEM ANALYSIS are a three piece politically correct, serious punk rock with lyrics ranging from animal rights to a desperate need for social change. They have one demo available.

LARVE-Five piece social political band with a hardcore/crusty sound and duel vocals, demo out as well.

BEV.CLONE- Four piece hardcore band, melodic at times with self-pertaining lyrics. One 7" out and maybe a split w/ Constintine Sankati.

P.R. STUNT are a new four piece '76 pogo-style punk band... What more could be said.

SOCIETIES NUSSAINCE- Old school early '80s spike, mohawk, anarachy style punk band. They have a demo out.

HARDWARE HEALTH- tight, fast hardcore band with three vocalists.

Jeff from Larve does all ages shows or can find a place for bands to play at. Call 616-456-0454.

Radio Killroy has a great selection of tapes, vinyl, CDs shirts and zines at great prices. There's one in Big Rapids as well. 122 44th St., Grand Rapids, MI 49548

Kalamazoo

FLETCHER- 3 piece pop-punk band with a touch of rock'n roll, one 7" out and on various comps.

CONSTINTINE SINKATI- Loud, emotional hardcore four piece.

DECONSTRUCTION- another loud, tight four piece coming from K-zoo.

ROO-STEAK- real poppy four piece with lots of songs about girls and being happy.

Checker Records- has put out the following: Jihad "In Ourselves" 7", Fletcher 7", Deconstruction CD and Uno Comp. 12". PO Box 51334, Kalamazoo, MI 49005.

Tattoo Emporium- Coffee shop/tattoo place that has a small selection of vinyl, shirts and zines, but have high prices.

Flipside Records- has a decent selection of vinyl and zines. 309 N. Burdick St., Kalamazoo, MI 49007.

Comet Cafe- all ages coffee house. 1504 W. Mich Ave. 616-345-8276.

That's all from Michigan; we tried to include as many bands, labels, venus and stores that we knew of to be included in this report. Another scene report will (hopefully) be completed sometime this summer. So if you're in a band, run a distro/label/store/venue or if you just want to help out, write to Mike DaRonco, PO Box 182 Olivet College, Olivet, MI 49076. Send pictures if you can. Support your local scene and will see you soon.

P.S. Cool Skazine alert: ***Catch this Beat*** PO Box 252161, West Bloomfield, MI 48325.

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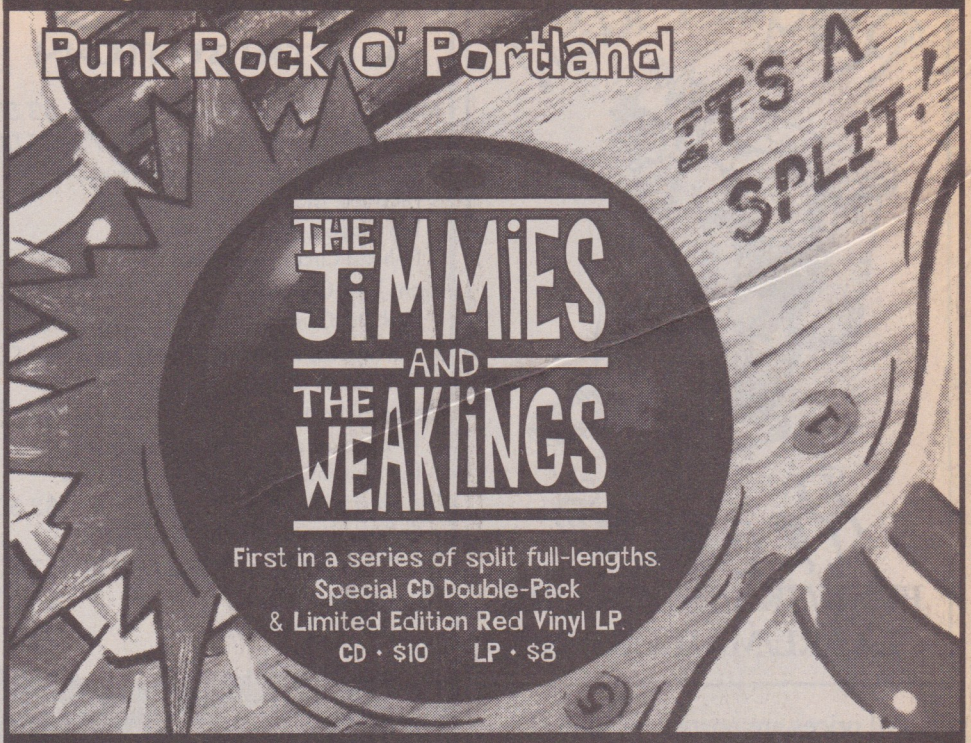

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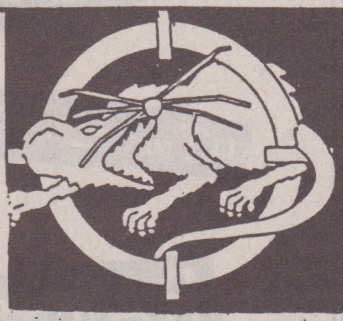

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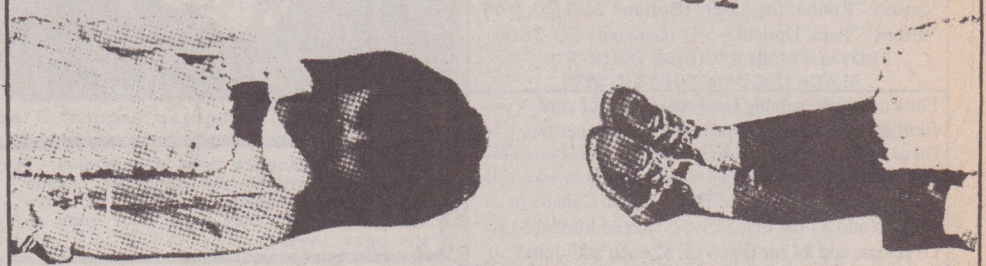

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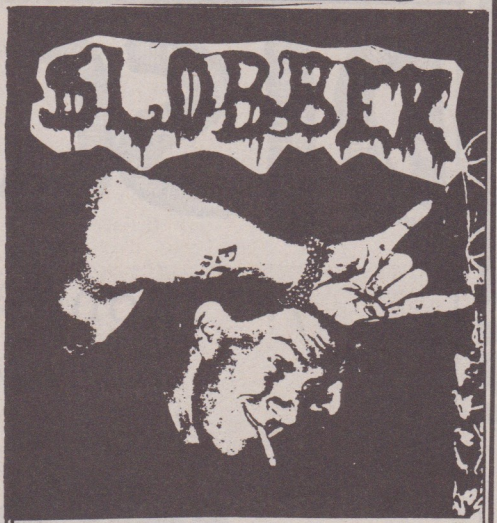

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Meet the Fumes: Norm Gall on guitar, Robert Heyenrath on bass, Gus Trap on drums and Mr. Dee Farmin on guitar and vocals. These four refugees from Felony Flats, where good folks live in Spokane, WA, are the perfect ingredients for one of the best rock 'n' roll bands on the planet. So you haven't heard of them? Well my friend, put away those Riverdales records and pull your head out of your ass, because the Fumes are where it's at.

Laying waste to rock 'n' roll since 1989, the quartet has churned an army of neck-snapping, skull-splintering, brain-splattering releases. Many of them have been on one of the most underrated labels around, eMpTy Records in Seattle. For the label, the band produced the 7-inchers "Ways to Enjoy Life" (1990), "Tossin' Plates and Forks" (1992), and "Spine Tingling Excitement" (1995), as well as the full-length "Knock Out the Axis" (1993). You can also find the band on a host of compilation albums like "Songs About Drinking" and "Lilac City," both on Too Many Records.

The Fumes don't have any deep or hidden political agendas in their music; they leave that to the news and hardcore bands. Rather, the fearsome foursome just like to get drunk and rock out. And they do both well. If you've seen them live, you know what I'm talking about. If you haven't, you'll get your chance this spring and summer as the boys hit the road to support their new album "Self-Appointed Guardian of the Machine."

The new Fumes album is another high-speed adventure into their dysfunctional lives. Unlike any other Fumes release, the band is unrelenting on this album. A lot of this has to do with a sonically explosive dual guitar sound. It's also the band's best effort yet. Recorded by Phil Ek, "Self-Appointed Guardian of the Machine" contain 13 rumblers. The best include "She Wears Boots," "Flame Thrower," and "Head-On Collision."

The following interview took place over the course of two months. It's your typical interview. It panders to your emotions. You'll laugh. You'll cry. Gosh darn it! This interview will change your pathetic little lives. Shall we peruse?

MRR: How did you guys hook up with eMpTy Records?

Robert: Dee lived with Blake (the owner) when he was in Seattle.

Dee: So I figure as long as Sicko is

a gold mine, we can pump out all the huge rock records until we're 50. As long as they keep making money and eMpTy stays alive, we're fine.

MRR: You didn't answer my question. Would you like to try again?

Dee: I was living with Jimmy Staplegun of Bag of Lameness (I think he meant Hammers) Records who I don't care too much for now. At the time he was a really good friend, my only friend.

MRR: Can I print this?

Dee: Sure; I don't care.

Norm: He owes us $50.

Dee: Tell Jimmy to come over here. I'm at the bus station in

Seattle. I'm ready to kick his ass.

Laughter ensues.

Dee: Blake got out of the army and moved into a house, and we became friends. I had never played in a band until I came over here (Spokane).

Robert: You played in a band over there.

Dee: Yeah, I played in the Last Gasp, kinda.

Robert: And you played in the Derelicts for six days.

Dee: I was in the Derelicts for six hours and their manager for six days, until Neil broke all the windows in my old house. That's about the whole story, and I've known Blake ever since. I moved here, and I sent a bunch of stuff and turned him on to a lot of bands over here. A lot of bands from Spokane are shunned upon just because we're from Spokane.

MRR: Tell me about your first tour of Canada (October '95 with the Sinister Six).

Robert: Yeah, it was great.

Dee: Gus got arrested coming back into the United States.

Gus: That was the best part.

Robert: That was my favorite part, too, to see poor little Gussy get carried away in shackles.

MRR: Were you actually in shackles?

Gus: Yes, I was shackled around my ankles, around my stomach, around my arms and around my wrists.

Dee: He even had a little penis shackle, too.

Laughter.

MRR: Why were you arrested?

Gus: It was old traffic tickets from the early '90s that didn't get taken care of but should have.

Dee: They didn't throw me in jail.

MRR: Were you surprised?

Dee: I fuckin' thought I was next in line. Guess the statute of limitations ran out.

Robert: It's a bunch of bullshit, man. They fucking let you into Canada with open arms, and they roll out the fucking red carpet for you. But when you try to come back into your own country, they treat you like a common criminal.

MRR: Didn't the Sinister Six pass on through with a broken headlight?

Norm: They got by with all kinds of shit.

Gus: No front bumper. No front license plate.

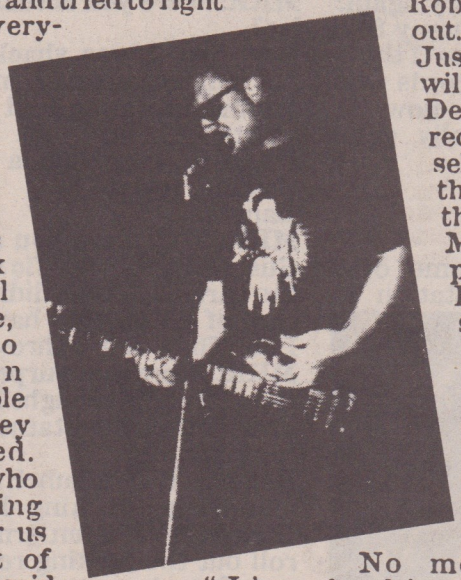
Robert: No back light and one front headlight out. And they skated right on by, no problem. Our van was fine. It was more legal than their's and we got stopped. Of course, Norm was driving. I guess

THE FUMES

if I was the border patrol, I would pull us over, too.

MRR: Didn't you almost get killed by the Greek mafia in Canada?

Norm: We got done with a show, and we were loading all of the equipment into the van and getting ready to go. We got this friend in Calgary. His name's Bruce, and he kind of likes to drink too much and gets a little wild sometimes. Anyway, he threw a pop can, and it landed in front of this Greek guy with a mullet haircut. I've got nothing against Greek people, but this guy had a poodle haircut, a poodle mullet thing going. And he got totally offended by the pop can landing in front of him, and he tried to beat our friend Bruce up. We were ready to go with him, and then like fifty Greek guys from an empty restaurant come pouring out. Fifty Greek guys with poodle haircuts. They started kicking our van and shit and tried to fight us and everything. So we just drove off. We stopped about a block up, because the Sinister Six was still back there, trying to straighten out the whole thing. They got mauled. The guy who was booking the tour for us jumped out of the van and said "I'm gonna take care of this and smooth everything out." So he starts running down the block. Bruce, who started the whole fight, goes "man, they're gonna fuckin' kill him." So he jumps out after him and starts running down the block. The Greek guys look at them. One of the guys (Bruce) they want to beat up, and they started yelling "they're coming back." So they rushed them. Sinister Six took off. Then the Canadian police showed up, and the guys just piled back into the restaurant.



MRR: Here's a stupid question. What do you think of all the half-ass punk rock in the mainstream?

Robert: We will never sell out. Never! Never! Never! Just buy our records, and we will never sell out.

Dee: Yeah, just buy our records, and we will never sell out. Plus, I don't think there is any punk rock in the mainstream.

MRR: Good point.

Dee: We'll never sell out; we're into Ozzy.

Robert: Yeah, we've been practicing that new Supersuckers album.

Dee: Shhh! No more trashing bands!

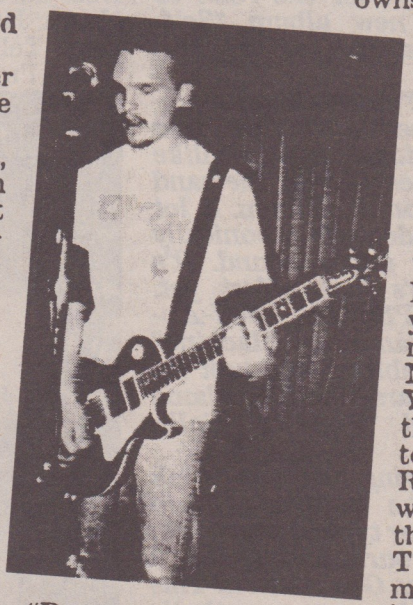
Robert: I can't help myself.

Norm: Hey man, I think another magazine already did, trashing the Supersuckers.

Dee (singing a new version of the chorus from the Supersuckers single "Born with a Tail"): Fast as a snail.

Laughter.

Robert: This is a plea to Ron (Supersuckers guitarist). Please come back to Seattle. (Which he did.)



MRR: Do you really want me to print this?

Robert: Sure, are you kidding? Those guys would probably never read *Maximumrocknroll*. They read *Spin*.

Laughter.

Dee: God, come on. Enough with trashing other bands.

Robert: Oh, come on. What do you do all day down at your shop? (Dee owns a record store in Spokane called Vinyl Garage.)

Norm: You know what though? I actually kinda like that album, because I like old '70s rock.

Dee: Because you like bad music.

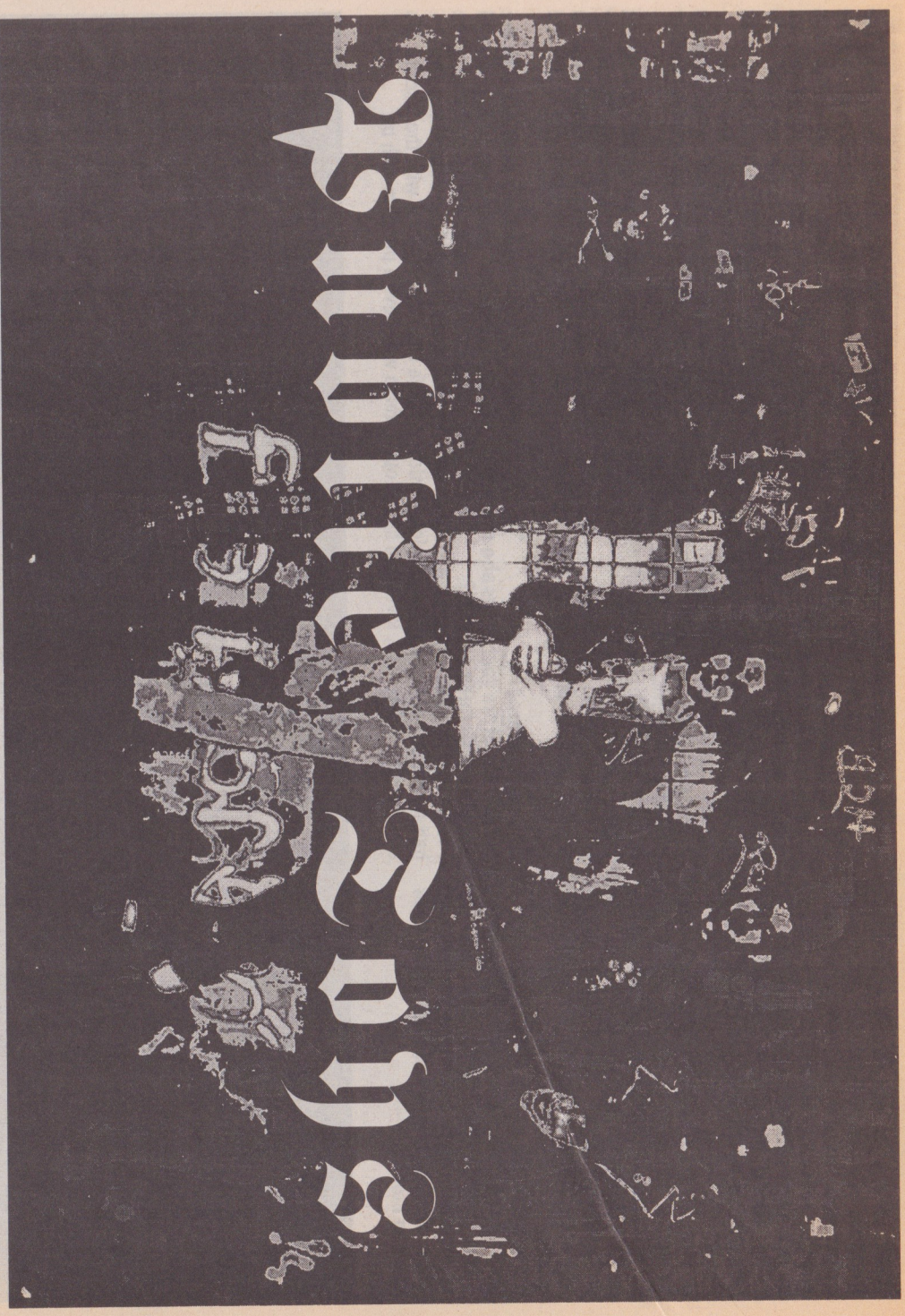
Norm to Dee: You oughta get that new album, too.

Robert: He won't even carry that at his store. That's how much of a fan he is.

Imitating Dee, Robert says: "Don't talk bad words about them."

Well, my friend. That's all. I hope it changed your life as much as it did mine. Cheerio.

The Public Toys hail from Dusseldorf, Germany and are deservedly fast becoming a name to be reckoned with in the hall of punk rock infamy following extensive gigging across Europe and their various platters released to date. Although a relatively young band, in the terms of the original die-hard groups, they attract a good mix of punks and skins with their powerful, hard-hitting self-penned anthems in the vein of true punk rock. **With Oi influences and with various popular covers from the likes of The Adicts, Cock Sparrer and Sham 69, you'd be pushed to find a more exciting live band these days.** *Having witnessed a few of their frenzied sets, it was simply pure pleasure to track the guys down for some beer, chat, beer, gossip, beer, discussions on life and more beer after their packed gig at a local punk club, Dschungel (The Jungle). Ok, now bear in mind that I'm your average dumb Englander when it comes to speaking foreign languages, so we've lost something in the translation and the sea of beer. Apart from that, sit back and soak up the chaotic world of the Public Toys! Bev Elliott.*

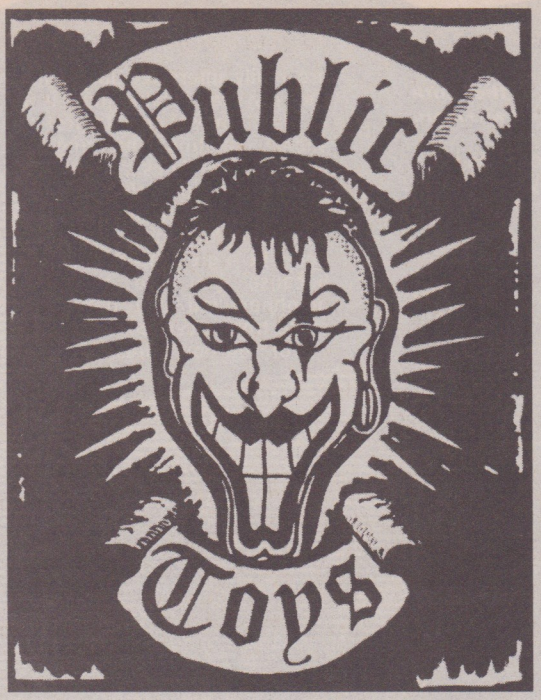


MRR: Let's start with the time honored tradition of introductions for those poor unfortunate bastards out there who haven't had the pleasure of the Public Toys yet. Tell us your names and what you do in the band.
F: I'm Fozzie, the singer- well lead singer actually 'cos we all sing, just about! I'm 18 forever.
U: Uwe, here. I play lead guitar and I'm 24 forever!
R: I'm Roman, the bassist and I've just celebrated my 21st birthday!
S: Stefan Usenberger, the brilliant drummer, very early 20's and too drunk to remember exactly.
G: I'm Guido, the second guitarist, also 21.
(PT will reflect a joint Public Toys answer, it was virtually impossible to decipher my drunken scrawl, to know who the fuck said what...Oh for my beloved dictaphone back home in London!)

MRR: Can someone give us a brief lowdown on the history of the band, like when did you first get it together, blah blah, changes to the line up, etc.
PT: We formed in 1991, but with a slightly different line-up, drummer and bassist, and Uwe actually left for a while, but has luckily rejoined us. We won't go into why he left. We played our first gig in Bremen and have been gigging ever since wherever and whenever we get the chance! We pestered a local record label to release something for us, Teenage Rebel Records of Dusseldorf, and after various releases and almost 5 years, we've got the best sound we've ever had now!
MRR: So what's behind the name of the band; any bearing on the Eater track from early punk days in England?
PT: Well spotted! Yes, we took the name from the track on the Eater's first LP in 1977, and it's relevant for us 'cos anyone can play with us!
MRR: How would you describe your brand of punk music? Maybe tell us some of your fave bands, old and new, that have been personal influences to give us insight into your inspiration and aspirations.
R: For me the Cockney Rejects and Cock Sparrer from England have to be joint first always. I love the Addicts too, as do we all, hence the inspiration for our logo. We play great punk rock/oi music!
S: Ditto, I'd also add Peter & The Test Tube Babies, Slaughter & The Dogs, too
F: Well I'm actually a rocker at heart, so for me it's people like Elvis, Gene Vincent, and more recently, the likes of Demented Are Go and the Meteors, etc.
U: I've gotta say the Sex Pistols, the Clash, the Saints... um, the Manic Street Preachers and Oasis!
G: Kiss, Motorhead.
MRR: So what are your songs about? And do you sing in German or what?
PT: We sing in both languages, about half and half really. Our songs are about things which are close to us, our lives, loves and hates, our great football team- Fortuna Dusseldorf, anti-fascism, anti-hippies, drinking beer and having sex!!
MRR: What's it like to be a punk rocker in the 90's in Dusseldorf? Any hassles or just pure fun?
R: It's fucking awful! Too much MTV pretend punk in Germany, like Green Day and Offspring. But we try to generate our own fun and get on with our punk lifestyles as best we can in a conservative country and town.
U: Germany is reknowned for its Chaos Days, which are great... but not here in Dusseldorf. We make our own local chaos and bugger the hassles!
F: Well, as I said, I'm not really a punk so no problems being a rocker-type for me. Just good old rock 'n' roll.
MRR: What's a day in the life of a Public Toy like, what do you all do on a weekday?
R: We have to run away all the time because everyone hates us. No, seriously though, I'm at school, Guido's at college and everyone else is unemployed! We just bum around, doing our thing, drinking and trying to fuck as much as we can. I hope American girls are better than German girls, we've got some rough girls out here. But what's good is that we're all really good friends outside of the band, so we hang around each other, having fun and chaos.
MRR: And on the weekends, what happens in Dusseldorf, do you tend to travel further afield?
PT: We always stay in our great hometown at the weekends, unless we have a gig to play or watch. We hang around this local punk club in the Alt Stadt (old town) drinking too much and trying to fuck girls.
MRR: Do you ever have a problem with the fascist element, having such a powerful punk and oi sound surely must attract some bad elements out there sometimes, huh?
F: We have no problems with the fascists; it's them who have a problem with us.
R: We're all gegen Nazis (against Nazis) and make that clear!
MRR: I mean there are fucking Nazi bastards all over the world, of course, but I've heard there's a particular problem at gigs in certain German towns with the Nazi skinheads; is this true or not?
PT: Everyone thinks it must be worse in Germany because we invented the Nazis! Certain towns are worse here, true, but I don't think we have any more than other countries. We'd love all punks and skins to get on together and all be anti-fascists. In Belgium, they tend to get along together better and all pogo together at our gigs. Here in our hometown of Dusseldorf, we've got some great skins who follow the band and are close friends.
MRR: Do you try to avoid politics and heavy issues in your songs and daily lives, or what?
R: We're none of us into heavy politics so we don't sing about heavy issues, although a few of

our songs mention being anti-fascist. We just really want to sing about having fun! Same goes for our lives...

MRR: What about your recordings to date...



PT: We had an early demo tape out first, then Teenage Rebel Records released our first single "Tote Helden" (Dead Heroes) in '93 and our EP "Drei Akkorae Fur Fortuna" (Footie Anthems) in '94, plus our 6 track EP that include "Clockwork Soldiers" and our first LP "Funf Asse" (Five Aces). We've been on several compilations too, all of which are hopefully still available.

MRR: Anything planned for future releases?

PT: We'll be in the studio in January '96 for a new LP hopefully out in Spring '96, we're still writing songs at the moment. It will be out on Teenage Rebel, we haven't sold out to any bigger label despite their interest.

MRR: Tell us what was the last record you bought.

R: It was a German pressing of a Blitz LP.
U: Some old hippy record by Dave Kastels.
F: Something by Raw Deal.
S: A record by P.V.C. who are an old Berlin punk rock band from 1979.

MRR: Who have you played with over the years?

PT: It's an endless list! UK Subs, Chelsea, Braindance, Total Chaos, English Dogs, Blaggers ITA, One Way System, Varukers, Funeral Dress from Belgium, any bands from Germany like Oxymoron, Vexation, and The Strikes!

MRR: Any hopes to invade England or the States?

PT: We'll certainly be playing London at the 2 day festival in February '96 with Stiff Little Fingers, we'd love to play in America and especially Japan but finance is the age old problem! Anyone out there with ideas let us know!

MRR: How often do you rehearse, or is that a swear word in your vocabulary?

F: We strive to rehearse two times a week, especially prior to a gig or recording. We share a rehearsal studio with another band so we have set times to use the room anyway.
R: Sometimes more beer is drunk than songs played when there isn't anything special coming up, our practices tend to be like a mini gig, with various friends showing up to join the fun and the alcohol!

MRR: Who writes your songs? Lee Hazelwood?

U: No, actually I write the music and Fozzie writes the lyrics, that happens 99% of the time. Anyone can chip in with an idea of course!

MRR: Any band out there you'd like to play with?

PT: Adicts, Cockney Rejects and Cocksparrer in London, Motorhead, Nena, Peter & The Test Tube Babies in heaven!!

MRR: What's been your best and worst gig to date?

U: Every gig is our best gig! The worst somewhere in Bavaria, Bavaria sucks!

MRR: Do you have any other band project outside Public Toys?

G: No. (finally he speaks!)
R: Not at the moment, though I did a joke band with Uwe and Stefan called Hansa Front, and we recorded one song for a compilation LP, just for the fun of it! I was in an earlier band, but they're best forgotten! (Dead Born Babies)
U: I am currently playing guitar for a local Dusseldorf band called The Happy Revolvers, but we're not playing gigs that much.
F: I also sing for a band called The Trashcan Diddly Experience, it's sort of a 60's garage punk band, with two guys from another local band called Six Pack Riot.

MRR: How easy is it to play in Germany?

R: It's relatively easy to get gigs here, especially in eastern Germany and Belgium, because that's where we're loved the most!

MRR: Do you have a manager?

PT: We're totally self-managed, or mismanaged actually, sort of total chaos most of the time! But our local record company does try to help.

MRR: It's getting hazier so we'd better call it a wrap.

R: Don't drink beer with a screw top! American Bud is a fake beer! Love Public Toys and don't give a fuck about anything!
F: Protest at the White House so we can come over and play Graceland!
S: Drink beer, fuck around, swallow and have sex with animals!
U: Fuck off to all college bands, love soft drugs and join the Public Toys!

MRR: Thanks, good night. (fell off the chair)

Anyone who wants some sensible details about the Public Toys should contact the band's record label (sort of a one man and his dog thing, but at least he's got his shit together) at Rudiger Thomas/ Teenage Rebel Records/ Gerresheimer Strasse 16/ Dusseldorf 40211/ Germany. Telephone/ Fax 0211- 363781.

PUBLIC TOYS

MRR: The first thing you note, talking about Crunch, is that both your 7" are self produced. Why? Did you choose that or it was more convenient?

C: To produce yourself is something absolutely spontaneous and not a device nor an ideological constraint. To us it's completely normal that who plays also produces his records and that's why we will do it also in the future.

MRR: So there's not any contract in view?

C: We are not one of those bands fit for managers. We think that playing is something we do more for ourselves than for the others. When we decide to make public our music we are happy to take care of everything: from graphics, with the M.I.L. & MTC Graphix Co., to production and distribution, without asking anybody.

MRR: And what about distribution?

C: We are just looking for someone interested in our music...

MRR: And if a major would be interested in producing you?

Matteo: I have never had anything to do with them and I think I never will...I would dislike that dreary commercial thought.

Davide: For us human relations are still important.

MRR: Talking about concerts...

Matteo: Talking about concerts it's known that you need someone who helps you. It's very difficult to organize a good number of concerts, above all abroad, without someone who helps you in doing it.

MRR: Where did you played live since now?

Marco: Mainly in Torino, in our local squat houses, but we also played in other Italian towns, from the north in Aosta, to the center in Reggio Emila, to the south in Napoli.

MRR: And abroad?

Marco: Until now we only played in Pula (Croatia), and we had real great fun!!!

Fede: It has been a real alcoholic rapture, a party of a week-end!!! It's unforgettable for us and for those who came with us.

MRR: What do you think about yor home scene?

Matteo: Now in Italy the so-called "alternative scene" is a bunch of strange folk-noise bands, often supported by different managers or by the same old political association "for the italian youth", from which we keep our distance.

Fede: They really are disgusting bands, don't merit to be mentioned.

MRR: And what about the HC scene?

Matteo: Here the situation is very vague. There is not good organisation and it makes useless the efforts that someone has done for a lot of years.

Fede: Moreover, the fact that in Italy you usually can play live only on Fridays or Saturdays is itself enough eloquent.

MRR: What do you think about Italian bands?

Matteo: I personally think that even in this case the situation is not so good. There are some good bands, I like Bambini Fulminati and Rumori Molesti, but it is in integrity that the Italian scene is not quite satisfactory.

MRR: What about various attitudes?

Matteo: What I can't understand about a great deal of people is if they are really interested in HC music or if they just look at what there is all around in this atmosphere: largest shorts, skating, piercing, biggest Nike shoes... I don't know how much they feel the music... In Italy, there are people thinking that you will never be a great band, only because you are their neighbor and you don't come from a certain place or you don't dress up in a certain way. This way of thinking has already ditched a good scene as it was nearly 10 years ago, but it seems that none has realized it anymore.

MRR: What can you tell me about straight-edge?

Marco: In Italy they are just a lot of poor imitation of their American cousins. In fact, here there is the use to import manners from U.S.A., making these manners much more ridicolous.

Matteo: In my opinion, too many times, straight edge is a beginning of intolerance, because those people take the lib-

erty of getting up your nose even if you don't consider 'em at all and moreover they try to impose their way of life to others.

MRR: So you think that is better to not impose anything?

Matteo: Yes, without any doubt. Freedom is surely a fundamental thing, the most important both talking about music and about what you do and what you must let others do.

MRR: All over the world, we have seen the great success of Offspring and Green Day; what do you think about it?

Matteo: I think that's an obvious thing. Listening to Offspring is surely easier than listening to Disorder, but at the same time Disorder are surely a HC band and Offspring surely aren't.

Marco: They don't belong to a scene to take in consideration; they made their economical choice, and don't concern to us.

MRR: Well, changing the subject, what can you tell me about the new referendum for the legalization of light drugs in Italy?

Matteo: Light drugs and particulary hashish and marijuana are absolutely genuine and natural things; we like them a lot!

Marco: For us, they are a source of inspiration and relaxation as well as fun!

Fede: We are more rastafari than Bob Marley...we play the fastest reggae in the whole world...you have to know that every morning I listen to Bob Marley records at 45 RPM...I swear, it's true!!!

MRR: OK, OK, I see...in fact your lyrics denote a certain mental unstablaness, isn't it true?

Marco: No, I don't think so; I wrote them in the early morning after my jogging... Joking apart, our lyrics have never been based on slogans of petty politicians, they are quite introspective because I try to draw out spontaneously what I feel inside.

MRR: They do not contain any kind of message?

Marco: Exactly. They simply express a condition, the deepness is not in what I say, but it's in what I feel in front of a white sheet of paper while I'm writing a text.

Matteo: They are absolutely nonpolitical and this means everything... if you want to find the main thread, you must look in the deepest meaning of freedom.

MRR: So you don't take any political side?

Matteo: It's not completely exact. Looking at the inner sheet of our split 7", Yepa!, you can understand our side of total refusal of politics and of every ideology, that drawing is our way to say this.

Fede: The robot represents a single bastard cop both of the Right and of the Left, it's always the same shit!

MRR: How you define your music, HC or Punk?

Matteo: Surely hardcore. Obviously we appreciate a lot punk's sponteneity and aggressivity, but I personally do not appreciate the stereotype "3 chords and go!", without being a fanatic of technique. I simply think that nowadays it's better to express yourself in a more original and personal way.

MRR: Between your first single "Ran-core" and the new split "Yepa!", you can note a certain improvement, no?

Matteo: Without any doubt there has been an improvement of the style. "Ran-core" is more direct and explosive, while the split is more various and refined, but we didn't force it. We could verify it only after the recording.

Davide: In my opinion this means that we had been able to give our personal mark to the music we play and this is our greatest satisfaction.

MRR: Finally, what about the future?

Fede: During the winter we hope to play somewhere else in Europe, and by the end of this year and the beginning of the next we are going to release a new single 7", containing nine or ten songs all unreleased, entitled "Benvenuti Persone!". That's all, many thanks for your attention.

Federico Lisfera, Via Rocciamelone 13, 10090 Villabasse, Torino, Italy

PETER AND THE TEST TUBE BABIES

Life on the road with Peter & The Test Tube Babies

During my recent (mis)adventures in Germany, I crossed paths with Peter and his current Test Tube Babies for five of their hectic "twenty-five dates in twenty-five days" European tour with hardcore German support band, THE EMILS, and what follows is not so much a "fly on the wall account" of said tour, but more of a (pissed) "newt in the beer" !.....

I can't believe that many of our readers will need any introduction or explanation as to who this group are - one of their current promo t-shirts sums it up adequately - "Peter And The Test Tube Babies - Punk Rock since 1978". But in case anyone's been seriously unfortunate enough to have had their pin-heads buried in the sand since aforementioned date, or are simply too young to have caught them first time around, suffice to say that they're an English combo hailing from Brighton (south of London, down on the East Sussex seaside coast - but enough said locationwise, this is a punk report, not a fucking geography lesson!) who first shook up our world of punk with a powerful vengeance some 18 years ago (enough of the Maths lesson too!) as Peter on lead vox, Derek ("Greenback") on guitar, Trapper on bass and OGS on drums. They debatably previously peaked with most people's all time fave Test Tubes album, "The Mating Sounds of South American Frogs" in 1983 - every track was a classic in its own right, including "September", "Guest List", "One Night Stand", "Blown Out Again", "Never Made It" and what is one of the greatest punk songs ever - "The Jinx", all of which are still refreshingly relevant and powerful inclusions in their current set-list. Their latest album, "Supermodels", is not so much a "comeback" (because they never totally went away!) but more like kick-ass proof and confirmation that they've still got what it takes to pen classic punk anthems with the best of them. The band on the new album comprises of Pete, Del and Trapper, plus their last stixman, Bacon, but when it came to undertaking this European tour, Trapper had other (undivulgable!) commitments and sadly couldn't join them and Bacon got married and buggered off to live in a cottage in the English countryside somewhere! So - enter stage left the two new Testies - Rum on bass and Aidi on drums, to complete the tour line-up.....both freshly bleached hair wise and more than capable of filling such well-loved, popular shoes of their predecessors, having been friends of the Test Tube camp since school-days and having played in numerous bands previously, culminating with their current joint venture - "D V S" (more of them later!...)

I first caught up with the lads on the sixth date of the tour, at the "Kulturfabrik" club in Krefeld, Germany - so whilst they were relatively "fresh" still, I grabbed Peter and Del for an interview prior to their set. (The two "newies" were at this stage feigning "shyness" and insisted the two "original" Testies should be interviewed....but I didn't let them off with such a feeble excuse, and cornered them for a chat later on in the tour...!) The Kulturfabrik capacity was 1,000 punters (one of the largest capacity sizes of the tours venues, which ranged from more intimate, smaller clubs of 250 through to the 500/600 average mark, right up to six venues of such like) and seemed pretty much sweaty bolloxed full on the night. The last time I'd actually spoken to Peter was probably about 1982 (frightening thought!) which was during the period of time I was covering the punk scene for Sounds and Noise magazines here in London.....I just recall Peter coming up to me during a Punk Festival at the now sadly defunkt LYCEUM venue and saying "OI! You're Bev Elliott! I cut your picture out of Noise and put it on my bedroom wall!" Which seemed pretty ludicrous at the time, considering the fact the band were one of my all-time faves, and I'd got pictures of them on my walls - but it certainly caused much merriment and broke the ice nicely both then, and Now! The first thing that struck me was that Peter and Derek haven't really changed over the years - all older and "wider"

PETER AND THE TEST TUBE-BABIES

(I) and Pete's former infamously renowned leopard-spot hair had been replaced by a fiery red barnet, but it felt the most natural thing in the world to be sitting supping a beer from the generous German "rider" and exchanging friendly banter. Here follows what I managed to salvage from my beer sodden notes... Bev Elliott

MRR: So who's still here from the old line-up..what's going on?

Pete: Well, there's me on lead vocals and Del on guitar still.

Del: We had to recruit two old friends to replace Trapper and Bacon, namely Rum and Aidi.

Pete: Yeah, the other two couldn't tour with us, although hopefully Trapper will rejoin us sometime in the future, either for gigs or recording - or both, dependant on his other commitments, cos we are all still in touch and good friends.

MRR: So what the fuck are you doing here in Germany then?

Pete: I could ask you the same thing! We are actually doing a tour of Europe, although most dates are here in Germany - promoting our new album, "Supermodels".

MRR: How do the German venues and crowds compare to the English equivalents?

Pete: Everything's 100% better - absolutely no question about it!

Del: Yeah - they're a far better crowd over here.

MRR: What about the actual promoters and organisers - has everything been going smoothly so far? I've heard a few horror stories from other English bands that I've caught up with over here, like Anti-Pasti, One Way System and The English Dogs, who had all experienced their share of some sort of shit, ranging from arguments over full payment promised to crap riders etc.

Pete: Everything's been going really smoothly so far - no arguments, no problems at all! Our tour has been well organised and we are being really looked after, so I can only guess the other bands you mentioned didn't sort out things properly beforehand, poor bastards! The team behind us have ensured everythings water-tight - there should be no question of not getting paid properly or not getting the rider you've been promised if a tour's been properly organised first! We first toured over here about ten years ago - we've always gone down well in the rest of Europe and love playing here - no hassles!

MRR: What's been happening lately in the Test Tubes camp then?

Pete: Well, after recording the "Supermodels" album, we are currently on tour of course! We've just played Holland and Switzerland and now the rest is in Germany, totalling 25 gigs in 25 days.

MRR: And then?

Del: After getting back home in time for Christmas to be with our families, we should be recording another album soon into 1996 for We Bite records, then it's off on another European tour, to include Scandinavia and France this time. Maybe the States too.....

MRR: How did The Emils get the support slot - your choice, or what?

Del: The only thing we have got in common with them is our German record label, who set them up as the support. They're a good bunch of lads, but not exactly complimentary to our style of music as a tour package though!

MRR: Anything in particular worth relating from the tour so far - any major disasters or classic moments yet?

Pete: Absolutely no crap has happened - yet! But the Swiss gig in Zurich two nights ago was really cool - the best so far. There was an "unlimited" bar for us after the gig in this club - as much beer as we could drink and then some! We managed to stock up the tour bus just before we collapsed at 5 am!

MRR: Have you had many skinheads come along so far? How do they compare to British skins - any facists, or have they all been OK?

Pete: Luckily, we've had no fucking facists and so far, very few skins at all. SHARP skins are great and no problem, but as you know, we always tried to ban skins from our gigs in England. Unfortunately, they always started riots outside the venues then.....

MRR: Who do you hang out with back home - do you still keep in touch with any of the old crew from other punk bands?

Pete: I still keep in touch with Colin from G.B.H and Wattie from The Exploited when I can - and we hang out with each other of course!

MRR: So where are you living now - still in Brighton?

Del: I actually moved out to Spain six months ago, because my girlfriend got a job out there! I've got a base in North London still, but otherwise I live out in Spain when I'm not needed by the band.

MRR: I suppose we should call you "El-Del" now then?!!! (groans!)

Pete: I'm still in Brighton. And Rum and Aidi both come from and live around the Brighton area - we've known them for just about always!

MRR: Anyone married and/or got kids?

Del: Well, like I said, I live with my girlfriend in Spain, but were not married.

Pete: I'm not married either, but I've got two kids - two little girls - by two different women! I don't live with either of them now, so I'm open to offers!

MRR: Did you ever get around to touring the States?

Pete: Yeah - we did a tour out there in 1983 and we hope to tour again in 1996 with our next new album.

MRR: Anywhere you've never played, but would like to?

Del: Japan and Brazil.

Pete: Definitely! Oh - and Ireland!

MRR: What do you think about the state of the current punk scene from the point of view of being in a popular punk band - seems to me that English bands do better and get treated better in the rest of Europe than they do in England and especially London most times?

Pete: Exactly! It's all a reflection of how bands are treated. In England, you have to pay on average £12 to see a band, then you get kicked out by 12 midnight if you're lucky - usually much earlier. Its so much better over here - we are treated better by the promoters and venues, always get fed well as part of the generous riders - I've never known us to run out of beer over here, not like the stingy riders in England! Also, the crowds seem to be so much more appreciative and make for a better atmosphere in

general over here nowadays. We don't really like playing England if we can help it - it has to feel right!

MRR: What's your final message for this interview -- anything profound to say for the world to read and take note of?

Pete: Can I think about that one? Come backstage after the gig and I'll answer it then, OK!?

.....there then followed a blinder of a gig! Many of the old classics such as "Jinx", "Run Like Hell", "Never Made It", "Transvestite", "Banned From The Pubs", "Elvis Is Dead", "Vicars Wank Too", "Blown Out", "September" and "One Night Stand" are present and correct as well as many numbers from the brilliant new album. (Peter asked me to sing the "girly" bit with him for "One Night Stand" for tonight - and kindly wrote the words out on a scrap of paper to jog my memory... "Love at first sight, I don't think so - Cos I can't wait till I can go - I don't know him, I don't know his name - I don't think I'll sleep with him again...". But unfortunately, the combination of my having just got over severe pneumonia leaving me "breathless" and partaking too much of the generous backstage beer culminated in my not being able to climb up on the high-rise stage at the crucial moment...sorry Pete!). The crowd at Krefeld adored the band, needless to say, and following the obligatory final encore for the tour - a stomping version of Gary Glitter's "Leader Of The Gang" - Peter staggered backstage to write his answer to my final question of the interview on my pad. It was only much, much later on into the tour that I thought to see what he'd written (being much too far "gone" and beyond care that night!)... and there, scrawled across the page for prosperity, were the immortal words of dear Peter himself... "Get drunk - take drugs"!!!

There was an after show "party" (I use the term loosely! Just an excuse to imbibe more alcohol and drugs really!) after the Krefeld gig, in the aptly named next door club - The Slaughterhouse! Various local luminaries turned out for both gig and party, including Fozzie, Roman and Stefan from The Public Toys, Vom and Mary from B. Bang Cider and Holga from Texas Rose Records - and from what I gleaned from other people and pieced together later, I've got Vom and Mary (well - Mary to be totally precise, cos Vom had collapsed too by the end!) to thank for driving me back to my "home" of the time, Dusseldorf, thereafter so "cheers" for that! It was the very next day that having checked the highly efficient "itinerary booklet" of the tour that Del had given me I discovered that they'd be playing in Arnsberg at the Cult club that night - a two hour drive from Dusseldorf! After desperately trying to find someone in Dusseldorf with a car and enough petrol for the round trip, I finally persuaded Mika - the bassist with Six Pack Riot and The Jet Bumpers - to undertake driving the treacherous journey, as three foot of snow had since fallen as we neared the neighbouring mountain region of Arnsberg! This nights venue seemed pretty shite to me compared to the Krefeld club - definitely not a place used to punk bands, judging by the punters in this 1,000 capacity venue - the majority were techno and disco dudes who were regulars at the club who had come along anyway, rather than to see one of England's finest bands! Peter was trying to unwind by being a "pinball wizard" pre-gig - the rest of the band were apparently sleeping/resting on the tour bus outside! (a regular occurrence for the whole tour as it transpired!) It turned out that this nights local promoter was a bit of a prat, to put it mildly, no chance of a backstage party/drink here...punters, followers and band alike were ushered off the premises pronto afterwards! But none of this prevented the band from "giving their all" as usual, and playing yet another stormer of a gig! It was hard to believe that the two new "golden boys" - Rum and Aidi - had previously had barely time to rehearse the set prior to this tour, because every song is played professionally tight, and the whole set is powerful, refreshing and highly exciting to witness. I made it safely back through the snow drifts that night to Dusseldorf, waving to the guys as the tour bus set off on their 7 hour drive through the night to the following night's "bash" in Freiberg. (There was no way I could get to bloody Freiberg - although believe me, I tried - but the band later assured me it was a great gig, and a brilliant place to play!) It wasn't until their 9th gig of the tour (two nights after Arnsberg) that I managed to catch up with them again! This time, it was in Dresden, at the Star Club, boasting a 600 capacity. (I had to get up at 5am to catch a 7am train from Dusseldorf - finally arriving at the venue at 3.30pm that afternoon - knackered, having hid in the bloody toilet the whole journey to avoid the fare - but ecstatically happy to be able to see the band play again!) The Star Club itself was pretty damn cool, but the sound itself (through no fault of the band, I hasten to add) was fairly shit all told this night. But you win some, lose some - and the crowd were 100% happy and totally oblivious to such technicalities - they went apeshit! Three hours before the Testies were due to take the stage, Peter went on a shopping trip "mission" with their manager to find a "ballet" shop....he'd had a "vision" of the band all dressing up in ballerinas tutus and tights for some of the dates of the rest of the tour...(don't ask!)...they returned clutching carrier bags full of goodies that brought a sweat out on the brows of the rest of the band! Two hours before "play time", one of the local promoters in the club pointed out a lonesome skinhead parked up in his car opposite the venue, who was seemingly "staking out" the joint! Apparently, he was a known local fascist Nazi skin - and was supposedly sussing out whether or not to bring his "crew" later! Luckily - for whatever reason - neither he nor any other fascists appeared later for the gig, and it was a trouble-free night as per the rest of the tour! It was on this night that I managed to corner Rum and Aidi for "Part 2" of the Test Tube interview - but we somehow only managed about 5 minutes of banter in the general mayhem!.....

MRR: How come Peter and Del asked you two to come on this tour with them?

Aidi: They were scraping the barrel! They could only come up with us two at such short notice - really at the last minute! No - they saw us playing in our other band and realised we were so good, they begged us to play with them!

Rum: Seriously - we've all been friends for over 15 years! We all live in the same area - I even went to school with Peter, and we've all hung out together and known everyone in the band ever since they started. Trapper couldn't do this tour and Bacon wanted out, so here we are!

MRR: So what's your other band then?

Aidi: We are called DVS. It's me on drums, Rum on bass and a bloke called Paul on lead vocals and guitar. We've been going about two years now, and play mainly locally in the Brighton area.

Rum: Although we did play one gig in South London, in a pub in Deptford - can't remember the name of it though!

MRR: And what sort of stuff do DVS play - what do you sound like then?

Aidi: Basically, it's us two shouting and Paul singing! Actually, we play tough, melodic hardcore punk - with Test Tube-like chords and thrashing

drums!

MRR: Hmmm...sounds interesting! Anything recorded yet?

Rum: We've got a live demo tape recorded that we just reel off as necessary, but hopefully we'll be recording another one when we get home.

Peter wandered in and out a few times, but just interjected with "Carry on lads - don't let me stop you!" Del, however, came into the room we had settled in, and took a back-seat at first, before adding these words of wisdom!

Del: Our record company, We Bite, have said they want us to do a second album for them as this current one is doing so good, so we'd really like to bring Rum and Aidi back in again for that. They're not on "Supermodels" of course, but I'm certain well have them on the next one...and hopefully the next tour too.

MRR: I've got to ask...how did you get your nickname of "Rum," Rum? Did you get totally smashed on said alcoholic beverage at an early age or what?!

Rum: (Laughing!) Actually, I wish it had of been from something as cool as that really, but....

Aidi (Interrupting!): You remember that old British comedy on the TV in the 1970s called "Are You Being Served"? (I had to confess to being a regular viewer of this same enjoyable cruddy sit-com, set in a department store, in my youth!)..... Well, remember the character, Mr. Rumbold...enough said!!! (don't worry about it - you have to be a very sad English person to understand this!)

MRR: Perhaps when we are all back in England, we can do a separate interview with DVS then?

Rum and Aidi: Sure thing, we'd love to, if we are still together after doing this tour!

And so it was at this point, that I stumbled off into the Dresden night's snow in search of a typical, local "old man's pub" (wanting to sample the true spirit of the town - all in the line of duty of course!) with Del and his brother, Walnut, who had come on the tour in the capacity of general roadie, all-round helper...and "back-drophanger extroidinaire"!!! After trudging up and down for 20 minutes (we were right on the outskirts of the city centre), we finally spotted a warm glow emitting from a definite "pub" like building and entered gladly... into what turned out to be the Dresden version of a Berni Inn (dire English chain of steakhouse-restaurant and pub combined!) with 100% yuppie local regulars! Six beers set us back well over the equivalent of £30 - and we tried to keep a smile on our faces as we returned to the venue just in time for Del to pick up his guitar and take the stage! (the rest of the band and crew had taken the sensible option of remaining in the venue to supp the free backstage beer....but you live and learn!) After the gig, the tour party split into two groups - one lot (including Pete and Aidi) deciding to hit the town centre's night clubs and pubs via taxi, the rest (including yours truly, lacking funds as ever) staying on the tour bus- to drink the remainder of the night's beer rations and watch various videos in a drunken stupor. (I seem to recall watching "Leon" - or "The Professional" as it was retitled in the States - twice for some unknown reason, as well as "The Lion King" for some even further unfathomable reason, before crashing out in a seat, to be awoken in the wee small hours by the returning revellers! The tour bus actually parked up overnight outside the venue - this was apparently an added luxury, because if the following night's gig was really far away, the bus had to be driven through the night, resulting in a bumpy night's sleep by all accounts!

PETER AND THE TEST TUBE BABIES

At 11 AM the next morning, therefore, we set out through the "Arctic"-like conditions for the 3 hour drive to the next city to be "blitzkrieged" by the tour - Berlin! After spending what was left of the night in a downstairs seat whilst everyone else snored away in their respective upstairs bunks, I awoke in good spirits and surprisingly refreshed - having previously been accustomed to roughing it on various people's floors in Dusseldorf, a seat on the warm tour bus was bloody luxurious! Everyone gradually surfaced in their various stages of "hangover" by the time we pulled up outside the Marquee in Berlin...the 10th gig of the tour - and venue and crowd-wise, the best I personally witnessed! Everything ran as smoothly as ever - getting the back-line in for this tour was always carried out with military precision, and this was no exception. As with most tours, there's usually a few hours to "kill" in between setting up, soundchecking, and actually playing of course - and Berlin was as good a place as any to find some time-killing amusement! I had already spent a week in Berlin a short time previously, (as anyone reading my regular column may recall) but I hadn't got a clue where the fuck we were this time around - it's a bloody big city, "spread-eagled" over many miles, and I didn't know if we were even in the old "East" or "West" at this stage! (I believe someone later said it was the West!) Everyone decided on their own pleasures and activities for the next few hours...Peter had to undertake a much needed "mercy mission" to the local laundrette, Rum ventured out into the snow to generally "wander at will" around the local shops, Del wanted to find a "sports" shop (and later returned with a blue pair of tights to go with his tutu outfit, not liking the original white pair!!) whilst I joined the group comprising of Aidi, Walnut and Norbert (The Emils' drummer - and a real character, straight out of the Muppets!) who all needed a music shop for various vital reasons! We managed to locate one within a stone's throw of the venue, but Aidi was thwarted in his attempts to purchase a decent pair of drumsticks and thus set out unperturbed on the local subway across town to find an alternative shop. (We all feared we had seen the last of him...but he did return much later, with new stix and a massive grin on his face at the success of his mission!)

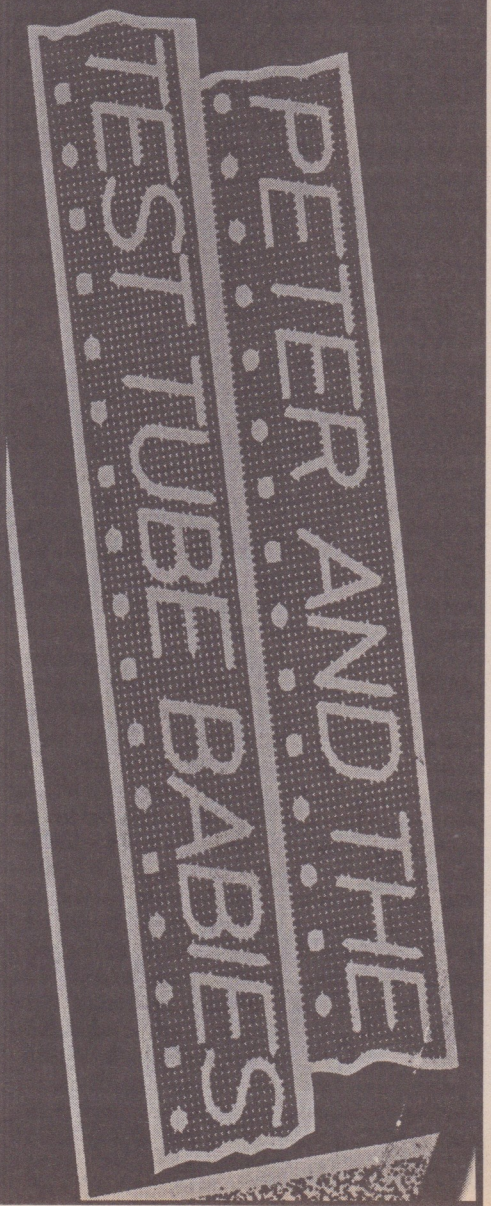
Meanwhile, Walnut and I tried the recommended local alcoholic speciality - "gluhwien" - sort of a mulled red wine with nutmeg, with a generous splash of vodka thrown in for good measure! Upon returning to the venue, it was at this point that Peter asked me to re-do his fire red "crazy colour" hair. Luckily, I seemed to get most of the colour where it was supposed to go! Walnut decided to dye his goatee beard fire red too...and then proceeded to shave the head of one of the merchandising crew...I went and hid in the toilet at this stage, fearing the worst! With still an hour to go before the Testies were due to play, a few of us (Del, Walnut, Rum, Henry (the manager), and myself) ventured out to a local pub to soak up the atmosphere of the city...luckily finding our way back to The Marquee in time for The Test Tubes to take Berlin by storm! The venue was totally packed - bursting at its seams - and the band took the stage resplendent in their tutus to a gobsmacked party of punters! The crowd was an excellent mix of punks and anti-Nazi skins alike, all having a marvellous time with no

trouble brewing at all - if only all similar British gigs could take a lead from Berlin, we'd live in a happier world! After the gig, we all "hit" the town in a big way, being escorted by our congenial promoter host for the night to various amazing pubs and clubs around the old "East" side, before duly returning to the coach for the advised "curfew" and setting-off time of 6 AM the next morning! Can't say I remember too much about that night in Berlin, until waking up 7 hours later....in Marburg! It was then I realised I was supposed to have stayed the night in Berlin with some friends as pre-arranged, to enable me to return directly to Dusseldorf from there, as I had other important commitments to fulfill for the next few days! So I awoke on the 11th day of the tour, without a fucking clue as to where I was - or indeed Marburg was, or where Marburg was in relation to Dusseldorf - or how the fuck I could get back to Dusseldorf from there, having sod all money as per usual! (My Berlin friends were due to drive to Dusseldorf, hence my intentions to stay with them there and hitch a lift! Oops!) As soon as the tour bus had parked up outside the venue for the night, I had no option, but to stumble off the bus into the "unknown" at noon that day, without even saying goodbye to any of the band - who were all still tucked up asleep in their bunks! I wildly staggered around Marburg for 2 hours in the bitter cold, trying to locate a train station and subsequently a train back "home" to Dusseldorf! I finally succeeded in finding the main station some miles out of the town centre and learnt that I'd need to change trains 4 times, totalling 7 hours journey time, to get me back! Boy - was that a hard journey to bunk for free!

It wasn't until the 16th day of the tour that I finally caught up with them all again - in Koln (Cologne) to be precise! I discovered that all had gone wildly successfully since I'd last seen them, with no mishaps, and that everyone was holding up remarkably well considering! Koln turned out to be the last night of the tour as far as I was personally concerned - I would dearly have loved to have stuck it out to the bitter end, but sadly it was not possible! Del and Walnut had newly shaved heads since I'd last seen them - courtesy of Walnut's demon clippers! And so it was that after witnessing yet another hugely successful set, I set off into the sunset (O.K - I'm romanticising: it was pitch black and pissing down with rain!) waving goodbye to Peter and his Babies and wishing them all the best for the remaining 6 nights of their tour, lovingly clutching my copy of "Supermodels" to my heart!!!!

Now I'm home, and on reflection I can honestly say that Peter And The Test Tube Babies have lost none of their erstwhile exciting sound live - in fact, Rum and Aidi make a worthy contribution and have brought new life to one of our all-time favourite British punk bands. Their latest album has barely been off my turntable - it's an amazing offering that will surely rank as highly as "The Mating Sounds..." as a classic platter in the annals of punk history. The opening, title track, hits you right between the ears and establishes the instant fact that Peter and Del have lost none of their inimitable humour and poignancy in their songwriting over the eons - nor has Del lost any of his ability to create spine-tingling guitar tunes in the vein of "Jinx"... "Giving Up Drinking" continues in the anthematic vein, followed by "Shake My World" - which actually succeeds in bringing me out in goosebumps all over, so I guess I'd have to class it as my personal favourite on the album, although it's hard to separate any one song out of 15 highly enjoyable ventures into the world of The Test Tubes! The track "Mr. Mortgage" is a highly "singalonga" number which also brings home a hard hitting, current message... ("Mr. Mortgage, Mr. Mortgage - with your pokey little flat... Don't you know I've got a big house - and the council pays for that!"..) "U Bore Me" will strike a note in-the hearts of most of us - the pure fact that the lyrics and songs in general are so accessible ensures that this band will continue to be forever close to all punks and in fact anyone appreciative of decent music alike! "Crying In The Snow" is a typical example of The Testies' humour - a real country and western "ye-ha" piss-take, and the album acknowledgement for the lyrics says it all.."Fuck knows what the lyrics are - you'll have to ask M.C. Trapper" !

"Dog Society" is a real "heavy" one - Peter sounds like Lemmy on coke! (come to think of it...!!!) "Chasing Shadows" slows the pace down just a tad to give you a breather, with Del's haunting guitar and Pete's melodic crooning, before you're up and off again! The whole shebang is nicely topped off with their hysterical rendition of the old classic - "Busy Doing Nothing" - equally enjoyable here as it was to witness live! If you've yet to get your hands on a copy of "Supermodels" yet - life's too short to waste any more time, asshole!!!!! (We Bite Records, Gonninger Str. 3, 72793 Pfullingen, Germany) At the time of writing, I haven't heard if they all made it safely back to dear old "Blighty" or not (I can only presume and hope so), but I have heard on the "grapevine" that negotiations are in process for them to play the one day Punk Festival with X-Ray Spex, Sham 69, A.T.V et al at The Forum in London- so I will be giving a blow by blow account of the same in the near future! On a final note....if and when you get the chance to see or hear Peter And The Test Tube Babies these days in whatever form, rest assured you won't be disappointed, I guarantee it!!



NAILS OF HAWAIIAN

an interview with nails of hawaiian by devon morf, floyd, mike millett, lance hahn and ryan epicenter. translated by kyo sasaki.

nails of hawaiian are a trio from tokyo who recently played four shows in the bay area. they've released two cds, one on r.b.f. and the other on snuffy smile (which also released a split 7" with them and j-church.) interview conducted at lance's house in the mission where the band was staying.

since the interview was done through a translator often answers are given as a collective group response. whenever possible we include the individuals name. nails of hawaiian are: tanimoto (bass/vocals), hera (drums), and amano (vocals/guitar). also present were mr. eimori of snuffy smile and ms hideki.

mrr: *let's start with the tour. how the band decided to come to america, how it was organized and when they decided they wanted to come here.*

noh: actually we didn't arrange it ourselves, mike and mr. eimori organized and planned everything for us.

mrr: *but it wasn't like a complete surprise was it? like, "okay, here's your ticket you're getting on a plane to america."*

noh: yeah, we were surprised!
(laughter)

mrr: *did you have jobs you had to leave behind to come here, how did you arrange the time?*

noh: yeah, we just had to take days off.

mrr: *how about the band's name it's pretty curious. how'd you choose the name and what does it mean to them?*

noh: it doesn't have any meaning but there's a video game character named nails of... (something) and we got the idea from that and we added hawaiian from the hawaii islands. which we like because of the image it conveys.

mrr: *did you have a stop over in hawaii on the way here?*

noh: no, we've never been there.

mrr: *what type of expectations did you have coming here? any surprises?*

noh: we were worried about whether the american audiences would get our live performance. so we were a bit worried.

mrr: *do you feel that the american audiences understood you?*

noh: yeah, most of the people were really nice. we think the audiences got what we wanted them to.

mrr: *what was your most memorable show here?*

noh: all of them.

mrr: *what type of differences did you find between your shows in california and you shows in japan?*

noh: compared to japan playing shows here is different because the sound systems are really different... (laughter) because in japan we're used to playing at clubs that have an engineers and everything comes from the pa speaker but most of the sound we get playing here comes from the amps. so it's kind of a lo sound. it's a bit uncomfortable playing because the sound is different.

mrr: *let's see, where'd you play? knights of columbus, epicenter, edinburgh castle, gilman st.,..*

lance: all bad sound systems!
(laughter)

ryan: lower than lo-fi.

mrr: *how about the line up has it always been the guitarist and bassist? i know the drummer is new.*

noh: we've been playing together for 10 years, but only four years as nails of hawaiian.

mrr: *did you meet in high school?*

noh: no at a part time job.

mrr: *just out of curiosity, were you playing in any bands we might have heard of prior to nails of hawaiian?*

noh: yeah, sonic crow.

mrr: *never heard of 'em.*
(laughter)

drummer: i used to play in the beyonds, i was on

their first 7".

mrr: so what have you done here during your stay besides playing shows?

noh: just shopping. we went to the beach after we played at gilman street.

mrr: i hear you guys are into snowboarding. did you get a chance to do any snowboarding while you were here?

noh: no, i didn't have a chance to go snowboarding but i bought a snowboard i'm bringing back to snowboard in japan with.

mrr: are japanese punk bands on the sound track for snow boarding videos like they are here?

noh: yes, but not us, only the more famous bands in japan.

mrr: most japanese bands that come over here really love mission burritos but you guys seem to be the first not to like them. could you describe why they taste strange to you?

noh: in japan we have burritos but the taste is really different.

mrr: so are burritos here too spicy?

noh: the taste is really rough.

(laughter) it has a bland taste. it's just like a big brick.

eimori: and when you open it up it up it looks like vomit.

dr: the first 3 or 4 bites are good, really delicious but it's so huge that the taste really gets boring.

(laughter)

mrr: what type of food did they have here that they were really into? did you find any new foods?

noh: pizza.

mrr: do you have any plans for new releases?

noh: we're going to be on a compilation album from snuffy smile with 20 japanese bands.

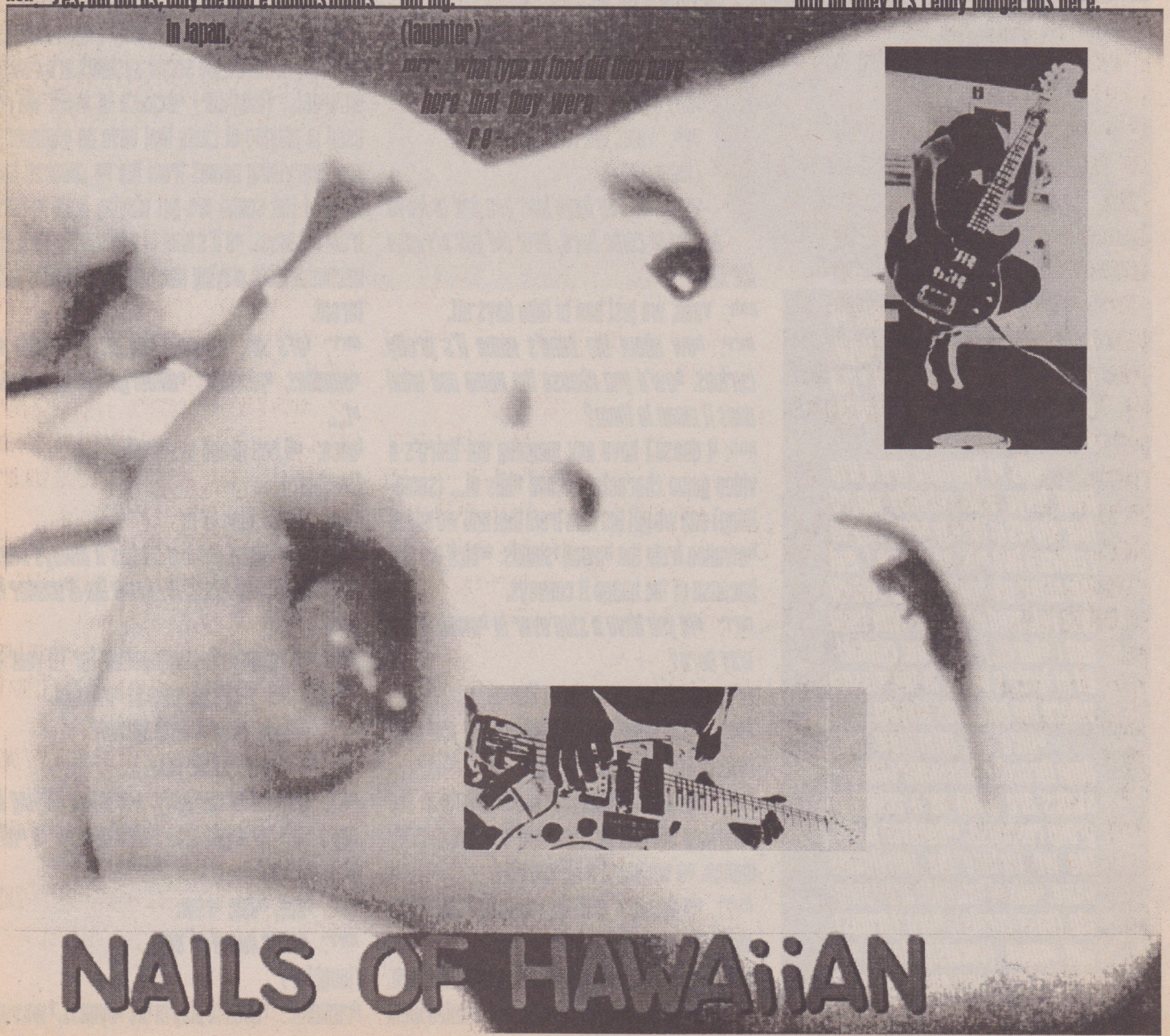
mike: it will be released domestically through broken rekids/allied records.

mrr: what was each members' individual highlight of their trip here?

dr: mike's driving.

(much, much, laughter)

gt: i really like cars, especially american cars, so i was really surprised to see so many japanese cars. i realized that even if i go one block or into an alley it's really dangerous here.



NAILS OF HAWAiiAN

NAILS

of HAWAIIAN

(laughter)

bs: people here are very friendly and laid back. in japan every one is always on time but in america... it's not to say that american's don't care about time,

(laughter)

but they're very friendly.

mrr: why is the music scene in japan so segregated? the garage scene and punk scenes seem so separate with no intermingling.

noh: because if the audience like garage music they only go to garage music shows. in america people often follow the history of punk from the 70's to the 80's to the 90's, but in japan there isn't that following, so often people immerse themselves in one genre. also there are no real japanese labels that have supported the punk scene for a long time.

mrr: how is the japanese press dealing with the fact that many japanese bands are becoming really, really popular n america. it seems like japanese bands have always been trying to gain acceptance in america and now it seems like america is very accepting and bands like teengenerate are just huge. how are the japanese press and japanese bands responding to this?

noh: teengenerate are huge here but in japan the media does not take that seriously. compared to the states, i think teengenerate is not that big in japan.

mrr: how many people have turn tables?

noh: all of us.

mrr: do most people in japan still have turntables?

recently many people do because of the vinyl resurgence.

mrr: so were the others two's girlfriends and wives sad that they couldn't come to america with them?

b: a little bit.

mrr: so what are the future plans for noh? any japanese tours lined up?

we have a plan to tour supporting other bands.

mrr: how often do you play locally in japan?

noh: about twice a month.

mrr: i know that as far as the traditional sounding japanese hard core bands go, a lot of clubs in japan like 20,000 v will no longer book them. does this spill over and affect bands like noh as well? or are booking policies like that limited to the more aggressive sounding bands?

noh: there has been violence at japanese hard core bands shows in japan and though we are not too related to those bands sometimes we are included.

mrr: do you think contemporary japanese bands are influenced more by american bands or japanese bands?

noh: i think most listen to japanese bands first and then trace it back to their roots and listen to other american bands.

mrr: any final message or things they felt they couldn't convey?

thanks to everyone that came to see our show.

nails of hawaiian c/o isao amano,2-4-17-203, shimouma, setagaya-ku, tokyo 154 japan.

THE SPLASH FOUR

ACTION! *To have a band as good as the Splash Four in Paris might sound like a joke. But it ain't. After more than fifteen years of boredom, the (punk) Rock & Roll scene is back around La Seine and the Splash Four lead the pack. Their first EP is a blast with 3 ass-kicking originals and a great cover of the Boys' "Livin' In The City". Here's the first interview with these guys you have to discover... Here are Jacko (vocals), Lili (guitar, backing vocals), Jean-Pierre (bass, backing vocals) and the infernal Gypé (drums). Interview by Laurent Bigot.*

MRR: Who put the band together?

J: In September '94, when Lili moved to Paris (from Switzerland), we started the band.

L: We'd been thinking about it for years! We had our first rehearsal on November 24th..

MRR: Why did you call yourselves the Splash Four?

JP: One fine day, we had a gathering, and we were desperatly seeking for a name... and we couldn't find anything.

L: Everything sounded too dumb to tell you the truth. *(... the band now goes through a 5-minute debate to know if it actually took 3 or 30 minutes...)*

J: Lili and I, we already had a name, the Loudmouths. But it's too hard to pronounce (for the Froggies).

MRR: It's after the Ramones' song?

L: Yes. One day, we shall form a band with that name...uh..."Four" it's because we're 4 in the band... The rest has nothing to do with Daryl Hannah's flick. (...You don't have to be a rocket scientist from *Rolling Stone* magazine to know it comes from a 13th Floor Elevators' LP track, "Splash One"...)

J: Today, I got a letter from a guy who wrote "Splash Four, Splash Four, Splish Splash, do you rehearse In A Bathtub?"...

MRR: Are you still playing the same kind of stuff as when you started?

J: Among the first covers we tried to do when we started, there was "Crève Salope" ("Get Stuffed Bitch") by Métal Urbain: we couldn't do it right.

L: And the Helmettes' "I Don't Care What The People Say". But we soon discovered that we couldn't do that one right either.

MRR: Did you have your idea about the sound you wanted or did it just happen when you started rehearsing?

JP: We worked on it for months!...

J: It just happened against our will...

G: 100% original! Never heard before! (laughs)

MRR: Let's go a little further in the past. What were your previous bands?

J: There's a whole bunch of them!

G: There was Positif Paradoxe.

MRR: Let's just stick to the ones that gigged?

G: Dino et les Dinosaures with my good ole friend the Portuguese Guitarist... This was '86.

MRR: You were on drums.

G: No, I played bass.

MRR: Which style?

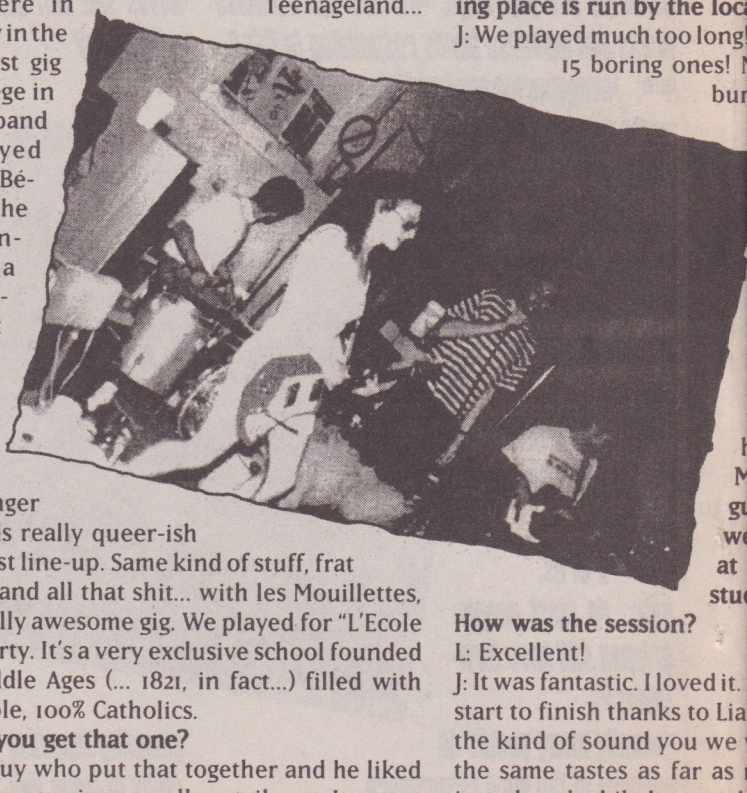
G: We played '60s stuff. We used to do a Keggs' cover.

MRR: And what about original material?

G: We had the "Dinosaur Walk", the one and only original... The lyrics were "Dinosaur Step On Me, Dinosaur Eat My Nose"... We used to hang out with our drummer's friends, they were all in high school. They were a lot younger than us, between 13 and18. We were in Teenageland... We used to play in the garden. Our last gig was at my college in Paris. The last band who'd played there was les Bétons Fumants (the Smoking Concretes... it was a civil engineering school) but I don't know if they were any good... After this I was in les Mouillettes (the Finger Breads... sounds really queer-ish in French) the 1st line-up. Same kind of stuff, frat rock. "Justine" and all that shit... with les Mouillettes, we had one really awesome gig. We played for "L'Ecole des Chartes" party. It's a very exclusive school founded during the Middle Ages (... 1821, in fact...) filled with well-bred people, 100% Catholics.

MRR: How did you get that one?

G: I knew the guy who put that together and he liked our stuff. He was wearing a swallow-tail coat. It was at Le Cirque d'Hiver (a very fancy place indeed and a real circus). We were on a very high stage (more like a balcony, a couple of stori
Monsieur Loyal (that's hov
France). Champagne at will
see anything, the stage wa
the microphone saying no
Basques here!?"... And th
Then the M.C. came up and
you play some rock?"... We
Blues", "Can't Seem To Ma
some. The place was almos
girls dancing rock and rol
JP: I was in about 12 bands
(don't ask me why!). I did
Poly Morphus in a girls c
young girls, nothing but g
L: I grabbed a guitar in Lond
was an all-girl one. (the H
punk covers...when I mov
played with a bunch of 15-16
by the Ramones, the Beatle
Pawnbrockers. We only did
went nowhere... really terr
all these bands but never
J: I was in Los Borrachos be
shows. We played stuff by
G: This was when Jacko
tambourine and his long h
MRR: When was the Splash
J: June '95. At the Buffalo,
as les Godzillas (...a nice p
bullet holes in the front w
July '95, we played at 4 pa
MRR: You opened for the La
is Paris most legendary pun
there, Heartbreakers play
and Police some of their fi
ing place is run by the loc
J: We played much too long
15 boring ones!
bur



How was the session?

L: Excellent!

J: It was fantastic. I loved it.
start to finish thanks to Lia
the kind of sound you we
the same tastes as far as
just played while he was d
fast, so actually as long a
without too many "mistak

tories high). The guy was like how we called a circus M.C. in will. We played but we couldn't was so high. I was talking into non-sense stuff like "Are the they were shouting "Yeah!". and told us "Hey guys, why don't We played "Mondo". "Beer Bust Make You Mine". It was awe-most empty...just a few starchy roll together...awesome!
nds and kicked out of about 8 did one show as the singer for ls centre. There was about 150 ut girls. A great event.
ondon back in '89. My first band ne Harem)... just did a few '60s moved back to Switzerland, I 15-16 year old guys. We did songs atles, Roy Orbison. We were the y did one gig in a hockey-club. It terrible. The fact is that I joined ver formed them.
os before les Godzillas. We did 2 f by the Stones, Spencer Davis... cko was a '60s queer with his ng hair...

plash 4 first gig?

alo, a bar were we used to play ice place where I once spotted nt window). Then in June and 4 parties.

he Lazy Cowgirls at Le Gibus (this y punk rock club, the MC5 played played there too many times... eir first gigs there... this depress-e local mafia): how was it?

long! 30 hot minutes de feu, then nes! Now you get 25 minutes of burning hell. It was a Crypt Records special evening. Tim Warren came all the way from Hamburg to DJ. After the show he almost had a fight with some french gestapo cops who were hassling him.

MRR: In August ('95), you went to record at the Toe Rag studio in London.

n?

ved it. It was fun from s to Liam. We told him ou we wanted. We got ar as music...then we was doing his thing. It was very long as a song had been played "mistakes" we kept it instead of working on it...in the end what came out sounded pretty much like what we played, only better!

MRR: How many songs did you record?

JP: Fifteen in one afternoon...

J: ...and they will all be released. There's our first EP on Royal, a 3 song EP on Wild Wild Records, a single on Larsen in a kinda '60s spirit, 2 more songs on RockaRolla with a cover of "Différent" by Strychnine (a "kinda-legendary-kinda-punk" French late '70s-early/'80s band). And a single on Roto Records in Spain, Kike Turmix from the Pleasure Fuckers is running their new singles club. Also two cuts will be on some Italian sampler with the Rip Offs, Teengenerate, and two Italian groups, Bingo and UFO Dictatorz. It's called "Roma Versus The World"and it's out in February. The same people (Reverendo Moon) have just put out an entire album from Tampax.

MRR: Who is responsible for the choice of covers you do?

J: You've got two kind of people in the Splash 4, the ones who chose the covers...

JP: And the ones who have to suffer them...

L: In fact, we give a try to every proposal and we see if we do anything good with them. For example "Rico Amor" by the Zeros that we played at le Gibus , was not a very good one. We also want the songs to fit with our usual set list. Right now we do the Gears' "Trudie Trudie".

MRR: And what about the original songs?

J: They're mostly Lili's. I write the lyrics though.

MRR: Three of your songs are in French, one Strychnine's number and two originals. Is this something you want to develop?

J: Yes.

L: Well we'll mostly stick to English. Strange enough it's still easier for us to do songs in English. But we listen to a lot of stuff in French, '50s and '60s stuff, punk rock...Two of the guys in the band have been collecting French records for years. It's not like we're trying to imitate our third-rate image of American or English music.

J: "Trop Peur" ("Too Afraid") starts with the break from "Otage Dollar" from Starshooter and we use various bits from "Poly Ma-

goo" (Asphalt Jungle), "Fier De Ne Rien Faire" (Olivensteins) etc. It's an irrevential tribute to the golden age of French punk rock. We do "Kaalja Nuorille" a cover version of an Eppu Normaali song in Finnish too... We don't give a shit anyway. We could do Egyptian songs if we wanted to.

MRR: How do you see that new punk thing going on?

JP: If it was disco, we'd play disco... I need the money...

J: We love bands like Teengenerate, the Pleasure Fuckers or the Oblivians. That's the kind of punk-rock we dig! We don't know much about those fashionable punks. We got a tape with NoFX and Offspring from someone that Lili met on the train.

L: And we've recorded something else over it since!...

J: It was a present.

JP: We'd rather listen to Booker T. and the MG's. Anything with the Hot Sound! Dante style!!!!

J: The places where I buy records don't carry this stuff. Anyway why bother giving Green Day a listen from what you see in their video when on the other hand you can have Andy Starr, the Pretty Things or the Devil Dogs... But I really love Steve and the Jerks and TV Killers (two cool French punk bands...). We're playin' with those guys on Saturday at Karl Marx secondary school...

MRR: What's going on in Paris?

J: Gypé is a problem 'cause he hangs out too much with the Drag Queen scene... We weren't supposed to go that far...For the last few months, it's been unusual, with lots of small bands coming out of nowhere, some of them really good. Lili plays guit. in another band called the No-Talents who should have an LP out really soon! It's still very difficult to get some gigs in Paris. I guess club owners/promoters prefer shelling out the money to foreign bands than giving a real chance to an action-packed local group.

MRR: What's next for the band?

L: We'll play 3 dates in Italy with UFO Dictatorz from Roma this spring.

J.: Get Hip and Primitive in Montreal want to put out singles so we have to record our new songs soon. We hope to have a small tour, maybe play in Madrid when the Roto single is out, and play wherever we can.

Contact the Splash Four c/o Lili Zeller/ 7 rue Tholozé/ 75018 Paris/ France

is an Amsterdam hardcore band. Their CD, "Excuses For Hate," released last year and received very well, just like the recent 7inch. After staying in the background for a long time this band is rising very rapidly now. It's time for an interview.

Yawp! are: Herry - guitar, Rolf - bass, Erik - guitar, Rick - vocals.

We gathered in a pub called 't Pierement on a Saturday afternoon. This pub has nothing to do with punk or anything, but still part of the band attends this place very regularly. At about 14.30 hrs everybody has arrived. Some more coffee is ordered and the questioning can start. I'll begin with a couple of common questions. Henk Smit

MRR: Where did you guys get the name Yawp!?

R: From the movie Dead Poets Society in which there's a boy who's asked to give a demonstration of a Barbaric Yawp!.

MRR: For how long does Yawp! exist?

R: In this line-up we exist 2 years, but in fact we are together for a lot longer. I joined 3 years ago.

H: Erik, Rolf and me have played together for some 10 years now, but about 5 years ago there were a few important changes and ever since we've called ourseves Yawp!.

MRR: What kind of change was that?

E: Eh... different subject please.

H: Bad history, the only thing characterizing that episode is our hate towards heavy metal.

MRR: Ah... OK... What do you think you are influenced by?

E: Beer, beer, beer, beer, and... beer!

H: A lot of different styles, varying from '77 punk to nowadays hardcore. But a lot of so-called old-school hardcore.

R: D.I., Freeze, Badtown Boys...

H: Black Market Baby, Circle Jerks...

MRR: Mainly older bands. Your ages are particularly high for a hardcore band.

R: Our avarage age is thirty, so old people rule!

H: Yeah, we all have being playing for quite some time. Most of us have been in different bands before.

MRR: Like which?

E: Gepopel Funeral Oration.

H: Deadlock and a couple of bands that changed their name every fortnight.

R: Kaleh Manneh (Bold Men) and Terror.

MRR: Do you consider yourself punk or hardcore?

H: Well, we're influenced by both. In fact I consider punk and hardcore more or less the same. After a lot of '77 punks quit playing or started making 'decent' music, the leftovers called themselves hardcore... the hard core. But nowadays the name hardcore is abused for various different things.

R: Yeah, bands like Biohazard and Machinehead call themselves hardcore if they can use it.

H: And there's this terrible raver's crap using the same expression. However, the first original note invented by ravers still has to be found.

MRR: And all those different kinds of punk, like straight edge and non-straight edge, etc etc.

H: That used to be different here. I never cared whether a band drank or not. If the music is OK and they're not assholes, it's OK. We never devided until recently.

MRR: What do you think of nowadays trendy-punk?

R: Hmmm, nothing special and hardly original. They all ape Bad Religion and NoFX.

H: I have mixed feelings. On one side it is funny that 20 years after punk emerged a new generation arises. On the other hand it's a pity they're all rockstars. If the kids were only inspired a little more they would play in bands themselves again.

E: Yeah, just like in the beginning of the '80s. Every little village had its own punk bands, and you could play everywhere. Everybody had a band or made a magazine or arranged gigs.

R: If only those kids stopped looking up to their stars and start doing something themselves.

MRR: But what's your own opinion of bands like Green Day?

R: I can understand that a whole new genaration of kids like their music, but it's not my style, not my kind of punk.

H: Just boring! They shouldn't call themselves punk. There millions of people who are happy to hear them, it just has nothing to do with the old punk or hardcore style.

R: It's tragic that when MTV gives a lot of attention to the hype "punk", it's only the big labels like Epitaph and Fat Wreck etc, and the poppy bands that rule the commercial market. Is that Punk? Bands like Dead Kennedys, Seeing Red, Bad Town Boys, Freeze, World War 24, Descendents, Toe To Toe, Poppin' Mommas, Blitz Babies, Human Alert, DOA, Ruts, Minor Threat etc. etc. that are largely ignored by the media. Just like they've never

existed.

MRR: What are your plans for the future with Yawp!?

R: We're going to tour Australia in February. That will be great. Finally a lot of gigs in a row. And plans are being made for a possible Canadian tour by the end of this year... But that's quite far ahead.

H: Yeah, when we get back from Australia we have to work hard on new songs for our next CD. Writing new stuff has gone a bit slow lately due to rehearsals for Australia. We've evolved since "Excuses For Hate", our first CD, so now we tend to throw away a lot of stuff we'd loved 2 years ago.

E: Yeah, we need refreshment. When you play some songs for too long they get boring. You can't play them with the same feeling you did when they were still fairly new.

H: You become some sort of Rolling Stones, who still play "Sympathy for the Devil" after 30 years.

MRR: On your CD there's a song about Ajax. Do you consider yourself a soccerband?

E: No, we are an Ajaxband...

R: We are not really a soccerband, but most of us like Ajax a lot. But we don't wanna build our image around soccer 'coz there are many more important issues in life that we'd like to talk about.

H: And The only God is not only pro-Ajax, but also a pisstaking on religion. It's about some sinner who is set straight by God... And that god is Ajax! But you shouldn't take the God-angle too straight

E: And soccer is a lot like punk; kicking and shouting.

MRR: Yeah, that's true..But the colors on the CD and Ajax on the thanks list and so on. Everything points towards Ajax.

H: Most of us are pro-Ajax, and we thought it was a nice idea. Wait until you see the cover of our new 7 inch. It was released in January '96 and is called "The Only God" and features three new tracks that kick ass. It was released on Kangaroo Records, just like the first CD.

E: Yeah, now our minds are set on the tour, and not yet on a new CD.

MRR: Well, I guess this was it. Do you feel like saying something else?

Erik: Yeah... our beers are emptyl

The tape recorder has to be put away in order for more beer to arive. All I can do is join them in their party 'cos leaving is not sometbing I'd 1ike to do now.

Contact address: Kangaroo Records c/o Henk Smit, Middenweg 13, 1098 AA Amsterdam, Netherlands, tel+31-Z0-69Z b4 69. Info about Yawp! or Kangaroo Records on internet: punk@pop.pl.net http.//www.xs4all.nl/herryh

Lifetime have been around for the past five years. After releasing several records and going on a few tours, they really seem to be taking off. We talked after their "record release" show in their home base of New Jersey. After a couple of minutes worth of trying to get everyone together and looking at tattoos, we finally got started; well sort of... By Darren Walters. Lifetime are: Ari Katz: voice and rubber factory worker; Dan Yemin: guitar and grad student specialist; Dave Paliatis: bass and NASA scientist; Pete Martin: guitar and smart ass comments; Scott Golley: drums and social conscious.

Dan: OK, stop talking about tattoos.
Pete: Sorry virgin. Sorry greenish.
Dan: Scott gave me a pep talk about tattoos last week.
MRR: Trying to convince you to get one?
Dan: No, just allaying my fears about not wanting something for the rest of my life on my body.
Pete: Give me a break, you gotta live with your own head! (much laughter)
Dan: He told me that making irreversible decisions was a good thing for you sometimes. That if you get to the point where you regret it, then you have aged into someone who's way too uptight to be alive.
Pete: You get a few in you and you start philosophizing.
Dan: Of course, he told me that after a couple of beers.
Pete: That's the true Scott talking then.
MRR: I'm digging this interview already. I don't even need to ask any questions.
Pete: This isn't the interview yet!
Dan: Yeah it is. Keep that, just ask us some questions.
Pete: Especially the part about living with his own head. I really like that. I want to see that in print.
MRR: OK, let's talk about the new record, *Hello Bastards*. Your sound has developed a bit. It seems like Lifetime took a giant leap in sound starting with the *Tinnitus* 7". I also think that a lot more people became interested in Lifetime after the release of that 7".
Dave: I'll tell you why.
Pete: We had about 30 member changes.
Dave: I can tell you the reason why.
Dan: Dave Palatius is the reason why.
Dave: When we went into the studio we said to Dan, "You can't use the Crate amp." I think the leap in sound from *Tinnitus* to the new record is because we made him use the Marshall instead of the Crate.
Dan: That's not the only reason.
Pete: Better songs.
Dave: No, you filled it up with static and that made it seem punkier. That's true.
Pete: I gotta agree with that.
Dan: The only reason we wanted to seem punkier is because we heard that's what is selling these days.
MRR: I remember something that Ari said to me about three years ago where he was complaining, no rather he was mentioning...
Pete: First, let's get this straight—Ari never complains about anything.
MRR: ...that he wanted Lifetime to move in a more melodic direction, but also stay fast and get a little harder. I thought that beginning with *Tinnitus* you started to move into that area a little more.
Pete: We had alot of member changes and from the time *Background* was actually recorded...was that '90 or 91'?
Dan: 1991
Pete: It came out a year and a half later or something like that, and in the meantime we had like two bass player changes.
Dan: Three if you include me.
Pete: That's true. But it's more like ten bass player changes and one guitar change. I think that really changed the sound. Yeah, I mean I think we got closer to where we wanted to get, well, we are still getting there...we're closer to getting that melodic and fast thing and trying to get the components together because we all like fast music, but we still feel like the melody thing is kind of important.

lifetime

MRR: So you don't think that Lifetime has achieved its best yet?
Pete: No way. But it's close.
Dave: Only sometimes. Certain songs.
Dan: I think when we peak we're there.
Dave: Some songs on the new record I think don't work. That's my opinion. I think the changes are too abrupt from a fast driving hardcore part to a melodic singing mid-tempo part. Sometimes it's too sharp, other times I think it's a good thing.
Pete: It keeps the kids guessing.
Dan: From my point of view, I am kind of where I want to be writing wise. I can't speak for the whole band. Working with these with these people writing is like..
Pete: A nightmare.
Dan: ...a tragic comedy. But it's also beautiful. It's a nightmare, but I need them as filters because I would just swallow anything and I need these guys to go "No, that sucks.", "We need to change this.", or "It's good except for this, this, and this."
Pete: We keep him in line basically.
Dan: But the great thing about it is that in the long run it comes out. You write a song and you envision it in your head and when we're all done with it it's better then I had envisioned it and that's kind of what I'm stoked about. Also, just like the sound and everything is, for me, more about rediscovering simplicity and realizing that that is OK. Seriously. I used to think that to be neat we had to be innovative and do shit that was never done before or do it in a way that no one had approached it before or at least to try. I also thought that melodic meant more notes.
Dave: It reminds me of something you always said, "I want to write something like Beyond wrote."
Dan: Yeah, that used to be my ultimate goal.
Dave: You would sit down and try and play and be like, "What the hell is he doing?"
Pete: We went down that road for a little bit, but very briefly.
Dan: The epitomy of what I thought was a genius record was the Beyond and Burn records. It was a pretty asinine assumption on my part that a record had to be technical or notey to be good. So now I'm just getting in touch with basic influences like Minor Threat and the Circle Jerks. (Ari enters the interview.)
Dan: Darren had a question that involved you, so maybe you should answer it.
MRR: Do you remember our conversation at that show about two years ago?
Ari: Yeah, it was at that place in PA where the ceiling was falling apart and it was the first time that I saw you in a long time.
MRR: And we talked about our bands and about what direction you wanted Lifetime to take.
Ari: Back then I'm not even sure that I really knew where I wanted to go. I don't even know where I wanted to go then, now.
Pete: It's a scary place where ever it was.
Ari: I don't think I'll ever be where I want to be, ya know?
Dan: But that's what drives him. It's beautiful.
Ari: I'm happy with what we are doing, but I can't say that it couldn't be better. I don't think anybody is in their ultimate band writing the ultimate songs that they want to be writing.
MRR: So maybe not achieving what you want is good because it keeps up your level of interest and motivation.
Ari: Yeah totally.
Dan: And keeping five people happy is

impossible and it's the only thing that keeps us getting better.
MRR: Back to the *Tinnitus* 7". You made a break with your label and with your old associations beginning with that 7". Was this planned?
Pete: Lifetime would have made the same record no matter what label we were on.
Dave: That 7" was written before we left New Age.
MRR: So any reason for leaving New Age?
Dan: Nothing personal. We love Mike Hartsfield. It was not because of anything bad, it was just becoming evident at that point that it was bad for us to be the only non-straight edge band on a straight edge label. And to deal with a label that far away where we couldn't keep our eye on what was going on and look over the shoulder of who was working on it. For me that was the reason why. I think it was hurting us being lumped in with that kind of music. I mean, I love that type of music, but it's very limited and we don't fit in with that stereotype musically. We certainly were never a straight edge band; although somehow a lot of people decided that we were.
MRR: Oh yeah, I thought you guys were a straight edge band for the longest time. And naturally, as you said, being on a straight edge label helped foster that.
Dan: In interviews we have been saying for five years that we are not a straight edge band, nor were we ever, and we still have people saying (in a whiny voice), "Oh, I can't believe that Lifetime is not a straight edge band anymore!"
Pete: Just like that!
MRR: I think that your constant playing with other New Age acts and NJ straight edge bands Mouthpiece and Ressurection reinforced that image.
Dan: I'm not saying I don't have any idea where it came from, I just don't know how many times you have to say it isn't so before they understand.
Pete: See, I don't think so. People see one thing and then you see it associated with another thing and you like to lump the two together.
Dave: I want Dan to tell his straight edge Europe story.
Dan: Which one?
Dave: Umm, one time on stage you said something like, "Straight edge kids found out that we are not straight edge and won't come to see us and the punks won't come to see us because they think that we are straight edge."
Dan: That's exactly what I said.
Dave: Yeah, so I got it right.
Dan: That was in Germany. It's a great country, but it has the greatest number of hardcore geniuses. I know sarcasm doesn't come out in print...but we did this interview and the kid said that his friends would not come to the show because we left New Age. They envisioned that there was some sort of New Age family, like all the New Age bands got together on Sunday for picnics.
Pete: Vegan picnics.
Dave: (In bad German accent) "You don't hang out with Ressurection and Mouthpiece any more!"
Pete: Like we go to the zoo or on field trips together! Fuck, like some straight edge fest.
Dan: Like Hartsfield rents a bus and we all go to the Natural History museum together. And then they say, "Lifetime left the New Age family, it's so horrible." And a bunch of his other friends said, "Too bad Lifetime isn't straight edge, they could be a good band."
MRR: That's ridiculous!
Pete: A lot of smart people in Europe.
Dan: Like there aren't a lot of dummies over here!
MRR: As long as we are talking about Germany, we might as well talk about your recent tour of Europe.
Pete: It was fabulous.
MRR: One of the things that we always hear is that a lot of American bands go over there to make a lot of money...
Dan: No!
Dave: We went over there to lose a lot of money!
MRR: Well you guys did something different than a lot of your counterparts are doing these days. You didn't ride in a bus

when you were over there or use a major booking agent.
Dan: We did have the opportunity to...
Ari: We were offered Lost and Found and MAD. Everybody always says, "If you tour Europe, you have to go with them." So we figured, "OK, that's what we do." They offered us money and stuff. Then people started saying, "Well, think about it some more." So we started looking more into it and we looked into it as much as anyone in Lifetime does..
Dan: Which is not a lot.
Ari: ...just sort of scanned it. Then we decided to go with this guy who has been offering to do it for a while. We were one of his favorite bands and he really wanted to do it and he had already asked us the year before.
Dan: He's from the Czech Republic, so that was in his favor.
Ari: We figured if worst comes to worst, we see Europe for virtually free.
Pete: The vacation opportunity of the Lifetime.
Dan: We did get to go to Europe for free and we did play a lot of good shows.
Scott: The only mistake that we made was the time of the year that we played.
Dan: We also didn't have a choice. We over-saturated Germany a bit.
Dave: We played in Germany seven times. We would get to clubs and people would say, "Why are you playing here now? People are on Holiday." We heard that in every town.
Dan: Only a few shows were embarrassingly small though.
Dave: Like four people we played to in..
Pete: Fourteen in another...
Dan: The bartender, other bands included. Most of the show were good. There were extremely low points too.
Pete: And mechanical difficulties with the vehicle, which kind of brought us down.
MRR: Europe is this big exploding hardcore continent...
Dan: If you've got mosh parts it's exploding.
MRR: Do you think that the kids over there are getting an accurate depiction of American hardcore and punk?
Dan: No. They look like American hardcore kids, but they have this image that "If it's on Victory or Conquer the World, then it must be a great record." I really did hear someone say that.
Dave: They make super heroes of other hardcore kids from over here.
Scott: They think that New York hardcore is the biggest thing.
Pete: They do.
Ari: They are as naive about American hardcore as America was about ten years ago.
Dan: Not all.
Ari: But like when people used to look up to their straight edge idols. I think that they are at that stage right now where people in hardcore bands are Godlike.
Pete: Bands like Biohazard and Sick Of It All who aren't really hardcore bands... well; Sick Of It All is, but Biohazard is not a hardcore band, but they pretty much run the show over there.
Dan: We saw people with Biohazard tattoos on their neck.
Ari: I went to school with a girl who had a Biohazard tattoo on her neck.
Pete: Got her number?
Dave: I'm sorry to interrupt, but I did this interview in Sweden and there was ten questions and at least four of them were about Earth Crisis. You know, "Do you know them?", "I heard you were talking shit about them.", etc. You get the idea.
MRR: So did you try and change the way that American hardcore was looked at over there?
Ari: Sure, we did our best. We did everything '88 style!
MRR: Did the kids seem to be afraid to approach you?
Dave: We would talk to people and we were not separated from them, and I guess on stage we were fun sometimes also...
Pete: We were highly approachable. Bands like Chokehold and Snapcase tour in a bus. We would roll into town with like...a covered wagon with arrows sticking out of it!
Dan: It was like a Volkswagen!
Pete: We all pile out and kids are like

"Look at these American shitheads in this dumb van." I'd say we were very approachable.
Dave: We even had twelve people in a van when one of them broke down. It was State Of The Nation and us in one van. Have you ever been in a Fiat van?!
Dan: I think that by playing and being goofy, we dispelled a lot of assumptions about American hardcore. But I want to say that there was a segment of the population that was very cynical about American music. There were like the mosh core masses that don't have much of an idea, but Europe is also past the point where you can make a flyer and put "From US" and expect four hundred kids to show up. I know that it was that way a few years ago. Up Front went to Europe like four times and never played to less than two hundred people.
Pete: They cleaned house.
Dan: There is definitely a lot more cynicism overall when it comes to seeing bands these days because they know that there is this crazy cultural imperialism going on where the lamest American hardcore bands can come over to Europe and tour, while bands from Europe can't even tour their own continent.
MRR: Several bands are now addressing that issue, but they never seem to put that into practice when they go over. I don't really know if you can enforce it and say that you want to tour with a specific band or do it a certain way?
Pete: We will next time.
Dave: You can if you know. But the first time it's really difficult. You have no idea and everything is your perception of how it will be and when you get there it's totally different. It's hard to call the shots from over here.
Ari: See, Lifetime has the right attitude. Everything we do we think that we are going to lose anyway, so we already assume that we are going to fail so when it all works out it's really good.
Pete: Only some of us do that. Anyway, we have been talking about bringing a European band on tour with us in America.
Dan: Well, I doubt it. We'll see. But at least we want to do it next time we go to Europe.
Dave: We can afford to do it. We normally draw enough people.
Dan: Next time we go to Europe, we will not bring another American band with us. That was a big mistake.
Pete: That was a tragical error.
Dave: That was a financial error.
Dan: This is not a tribute to our intelligence, but when someone is offering you plane tickets, you tend to believe what they are saying and that's a mistake and we learned that.
Pete: We were misled.
Scott: What do you mean?!
Dan: Well, I think that we didn't know what we were doing. We didn't think that we had the power to say, "No, we're not going to tour with an American band." And we didn't know what the scene was like over there. If I had known what I know now, there is no way that I would consider taking another American band with us.
Dave: I also thought that since they were on Revelation that they would draw much more people due to the label recognition. But that didn't turn out to be true.
MRR: I want to talk about Lifetime's sarcasm. A lot of bands are not relaxed and don't have a sense of humor about themselves. You guys seem to be able to take yourselves less serious then your counterparts. I've read a lot of interviews with Ari where he...
Pete: Talked a lot of shit.
Dan: Made enemies.
Pete: We don't let him do interviews alone is what happens now, 'cause he gets alone and then we see this stuff that comes back to haunt us.
Ari: Let me tell you what that is, it's sarcasm!
MRR: Is there a backlash against that or do people take it with a grain of salt and see that here's a band that can actually relax?
Ari: Do you think that anyone wants to get on our bad side? (much laughter all around) The thing is this; some people are like, "OK Ari, your known for shit talking.", which I don't think that I am...
Dan: You are now.
Ari: ...I think anybody is a good shit talker if they try. If someone throws out certain things that they know irk you, then of course they are expecting a reaction. I don't think anyone should be worried about what I say. Let me put it to you this way; half the time when zines do finally come out, I hide them. I cringe at the interview. Next question.
Dan: I would like to add that I always thought that one of the greatest things about hardcore/punk is that you speak your mind and you don't give a fuck about who it pisses off. That rule has been amended over and over again apparently.
Pete: Call him Danarchy.
Dan: I want to say that in Ari's defense. If he ever does do that he's just saying what is on his mind.
Ari: Like, who cares if I say that I don't like a certain band?
MRR: Exactly. We live in an era where if

you don't like a band or don't agree with a band's philosophy, and you say that...
Pete: Then you're fucked.
MRR: ...and the problem is that people are not really honest anymore. Whether it's about liking a band, or doing reviews—whatever. Most people just kiss ass instead of saying what they really believe for fear that their honesty will condemn them or not make them 'cool' anymore.
Dave: Which is ironic because hardcore kids are the most opinionated. You can get anyone talking shit for the longest time, but not to someone's face.
Ari: But even I think that. When I read this one interview, the one in *Change* zine, which I don't even remember doing! It was a split Ari/Dan interview where we were representing the two extremes of Lifetime. One blowhard and one school geek. After that came out and I read it, I thought, "I'm dead. What that fuck was I thinking?" And then I thought about all of the shit that I was going to get for it. But in the end, only a few people teased me about it.
Dan: I've got some calls praising you on being honest.
Ari: When somebody says, "I don't really like that song." or "You weren't that good tonight." I respect that more than anything. I can't expect everyone to like my band. If somebody in any band that I mentioned read that and got upset that I didn't like their band, then they should be in a different business.
Dan: That's what Ari Katz thinks for Christ's sake.
Ari: But it makes sense.
MRR: It does.
Dan: In Europe, culturally they are brutally honest. It's normal to let you know how they feel. They're like, "Tonight was not so good, yes?"
Dave: They don't know the words in English to express subtleties. So they end up telling you straight up how they feel.
Pete: There's no beating around the bush in Europe.
Dan: And I appreciate it that because people would tell you if you blew.
Ari: "Tonight I thought you should stop singing."
Pete: "Forever."
Dan: Rob, who booked our tour in Europe, every night told us how we didn't sound good. I want to also say that I have been really guilty in my life of mincing words so as not to cause a stir. I'm infamous, in this band and elsewhere, for if I don't like a band saying the biggest cop out in the world—which is that I think that they are good at what they do.

MRR: I think a lot of people do that. Moving on. Ari you do Glue records. What else do you do and the other guys do in addition to the band?
Ari: I do Glue and I'm trying to get back into booking shows.
Pete: He snorts glue.
Dan: He's a driver too.
Pete: Scott raises goats in Pennsylvania and distributes Muselix.
Dave: C'mon he's got a great job.
Dan: Scott raises and dates goats.
Dave: I think Scott does something worthwhile.
Pete: A very socially conscious job.
Scott: I do?
MRR: Which is what?
Scott: I counsel kids and their families. I work for a non-profit organization that is contracted out by the county to take high risk cases so the county doesn't have to spend alot of money. The county would pay $700.00 a week to put a kid in placement and we only charge $200.00 and have a higher success rate. Between that and the band, I'm pretty goddamn busy.
MRR: Do you have a degree in social work or something?
Scott: No, I have three years of a Criminal Justice degree in Juvenile Justice, plus life experience.
MRR: Sounds interesting. Want to talk about that?
Dan: He was in lock down for five or six years.
Ari: He went to the school of hard knocks.
Pete: He was in the joint.
Scott: Yeah, I used to break into cars and steal stereos, shit like that.
Pete: Scott is a criminal with a checkered past.
Scott: No, I was close to being a criminal. I could have gone to jail for some of the stuff that I did. I was one step ahead of the program so I never got caught and I never did anything bad enough that I'd really get in major trouble.
MRR: Is that the reason that you decided to get into this line of work?
Scott: Yeah.
MRR: Did someone step in and help you out?
Scott: No. I'm not ashamed to admit it, but I used to smoke a ton of pot. I was a complete burnout. I used to take acid a couple of times a week and drink like a fish. I was looking at what I was doing and what my friends were doing, and my friends weren't doing anything. They were just complete slackers. They were not going anywhere in life and they were not involved in music. I was the only person who had anything to do with music. That was my escape. That's why I never got too deep, because I always had something to occupy myself with; some-

thing that I loved to do. Other people, the only thing that they liked to do was get fucked up. A lot of my friends got arrested or were on probation, and I was just like, "I don't want to have any part of this!" So I started thinking about what I could do to better myself and help out others. My main goal now is to steer kids away from making the same mistakes that I did and at the same time give them something else to get interested in. I have a bunch of kids who are really into music, so a couple of days a week I'll take them to my friend's drum shop. We'll show them some stuff and mess around. Just trying to give kids more positive things to do. Even though there is not a lot of good shit to do out there. Especially in my area. It's really beat. The only thing to do is to go to the mall or go into the woods and get fucked up. I live in a rural area. It's surrounded by a bigger town, but either way it's go into the city and party or go in the woods and party.

Dan: It's not pretty!

Scott: He's been there. He can testify. But anyway, yeah I really enjoy what I'm doing. I can see myself doing this years down the road. I'm planning on going back to school, but I'm not a good manager of time. I know that Dan is a great manager of time.

Dan: No I'm not.

Scott: Well, you've been doing the band/school/job thing for a couple of years now. I have a hard time working and doing much of anything else.

MRR: It's cool that your using other tools like your involvement in music to get kids interested in making a positive change in their life.

Scott: Plus it feels good. When you can effect another person in a positive way, you feel great. Even when you hit rock bottom, you can look and see that you have helped out other people.

Dave: Lifetime's social conscious.

Ari: I drive a van and lift boxes.

Dan: Hey, those boxes need to be lifted!

Scott: Someone's got to do it.

MRR: Dan, I know that you could go on forever about what you do

Dan: But I'm not going to. I go to school and stuff like that.

Pete: We all don't do the band full time.

Dave: I'm studying to be a college professor.

MRR: Let's end with some light questions. This is going to take us from Scott's serious stuff straight into goofiness. What's your favorite amusement park?

Scott: Dorney Park, it's in my hometown.

Dan: Dorney Park would be cool if it wasn't in Allentown.

Ari and Dave: Seaside Heights.

Dave: It's a kick ass place. On the boardwalk. Down the shore, everything's all right.

Pete: Coney Island! What are you guys talking about!

MRR: What rides?

Dave: The Jetstar. Nothing like it. It's unparalleled!

Pete: Cyclone baby!

Ari: I like the Galiant.

Scott: I like the bumper cars. Sea Dragons. Whale boats.

Pete: Isn't your mom the whale boat ride down there? Saddle your mom up, put some water wings on, put some kids on there and let her paddle her fat ass around.

Dan: Seaside Heights is a poor Coney Island.

Ari: You go on the Jetstar, you'll never go on another roller coaster. It's like the Himalayas.

MRR: Any other things you guys want to add?

Ari: Stay true to yourself.

Dan: Don't say that.

Pete: Laugh and the world laughs with you or whatever it is.

Dan: Join hands and through unity we can make the world a better place, Go!

Pete: Don't print that!

Ari: United we stand, divided we fall—you gotta keep the faith!

Scott: That rumor about going blind...it isn't true.

Pete: OK, have a coke and a smile and shut the fuck up.

Dan: We're breaking down the walls!

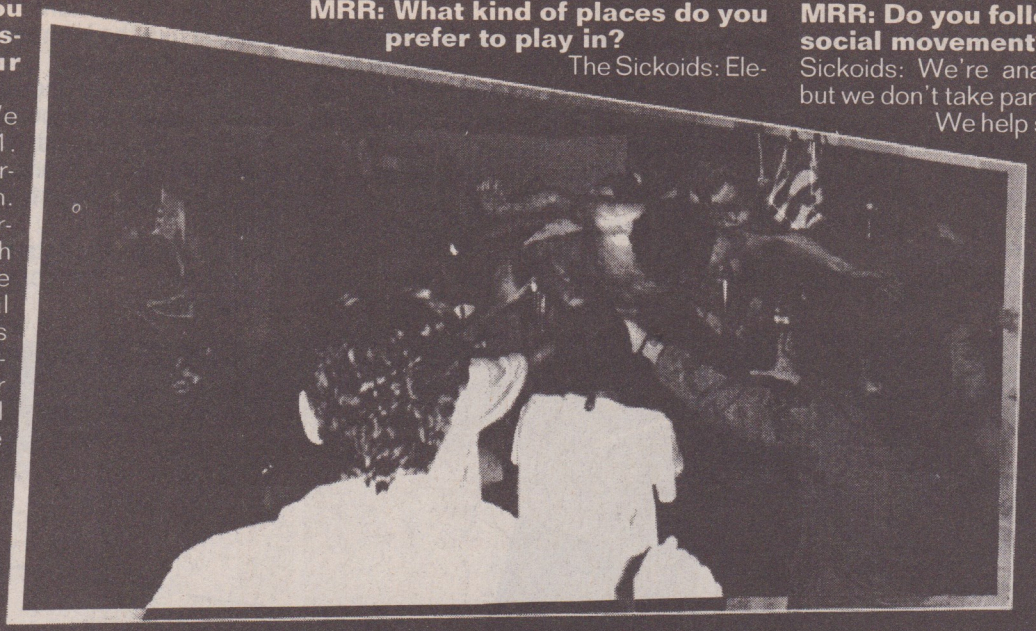
5340 Greene St 3rd floor/ Philadelphia, PA 19144

THE Sickoids

Warning: this interview it's been made to us by Andrea Bonini, a punk kid from La Spezia, who made a 'zine called "Punk Generation" ... rude!!!

MRR: Can you tell me the history of your band?

Sickoids: We formed in 1991. We had a different name then. We've had several changes with the line up, the only original member now is Pasquale on guitar. After our demo tape ("I Was A Teenage Juvenile Delinquent!"), we have finally recorded our 7" split EP called "I placed my cause on nothing" with the Crunch from Torino. And the trouble are not over ... We've changed our drummer again! Now the ultimate line-up is Marcello (vocals), Pasquale (guitar and backing-vocals), Gino (bass) and Fabio (drums) and we hope this time it will be the last!!



MRR: What about the Italian punk scene?

Sickoids: The present Italian punk/hardcore scene is not the same as 10 years ago when there was Wretched, Indigesti, Raw Power, Nabat, Impact, Bloody Riot, Negazione, Fall Out, Peggio Punx, Declino, C.C.M. and other devastating bands. Except in few cities where the presence of bands is still high (like in Torino and Roma in general and northern Italy), in other towns, especially in the south, the groups are few and isolated. So they must move to play if they want to meet other individualities of the punk movement. Anyway, there are still new bands with affection for thr old raw-filthy-angry-punk sound.

MRR: Of the shows you've played, what did you liked most?

Sickoids: We have done few concerts till now 'cause of the problems of the line-up that I told you before, but we remember all the ones we made with pleasure, in particular the benefits for "EX C.I.M." squat in Foggia and for "S.L.O.A." squat in Formia and the one with our friends Crunch at "Prinz Eugen" squat in Torino. All great!!

MRR: What kind of places do you prefer to play in?

The Sickoids: Elementary dear Watson... in the squats!!! The only places where D.I.Y. punk attitude means something to me. Fuck the "pseudo-punk" that appears on MTV!!

MRR: Are the lyrics important for you and what do they speak about?

Sickoids: Yes they are. So much! Our lyrics are anti-establishment. We treat various themes like war, exploitation, repression, vivisection, someone is simply a personal outlet but mainly they're anti-authority, expressing contempt for the so-called "civilization." We feel like Indians inside a reserve... and it's more and more small...

MRR: Do you follow any political-social movement?

Sickoids: We're anarchist-individualists but we don't take part in a political group. We help squats with benefits and the DIY distributors too with tape compilations. Ahhh! if you're looking for bands for benefit tape comps, call us!!!

MRR: I'd like to know if you've some projects...

Sickoids: Play, play, play till death! (not only in Italy...) and record a self-produced LP as soon as possible (we hope...).

MRR: OK! Do you have something else to say at last?

Sickoids: Keep your guard always high with the system. Reject their fashions and trends sold like goods in a store. Don't let them deceive you with labels and false punk bands. Support the scene and new bands all over the world, but don't forget to boycott major records. Whatever measures they try to control us, we're here to stay! "It's not enough to say that a thing is dead to kill it: Punk's still not dead!!" Ciao!

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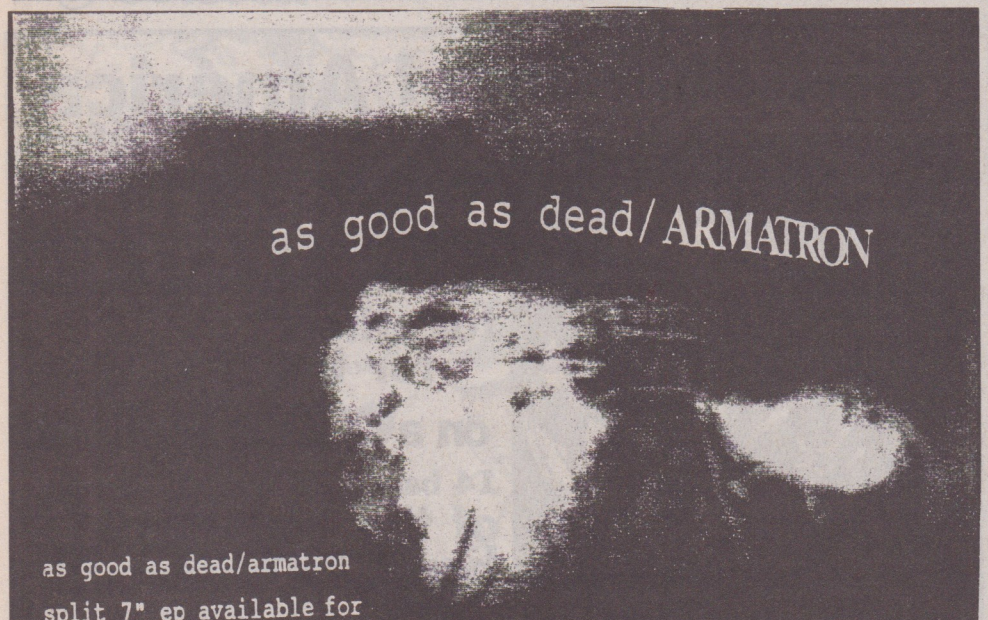

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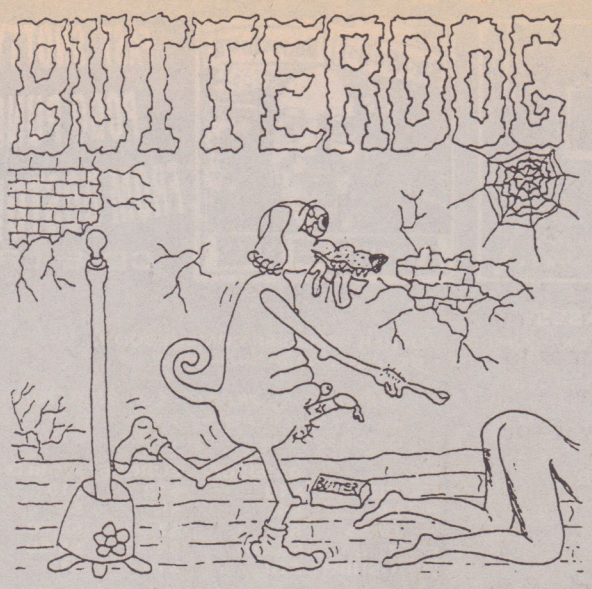

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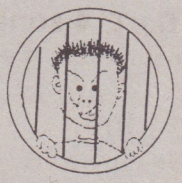

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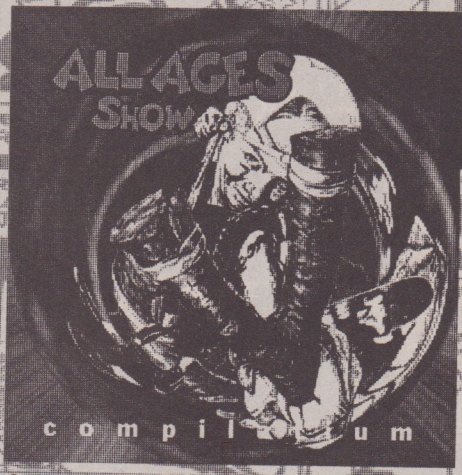

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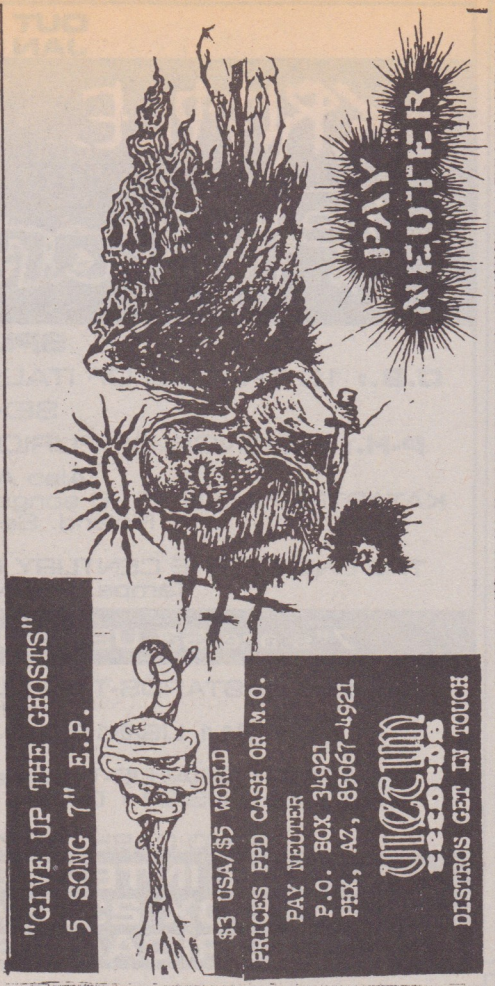

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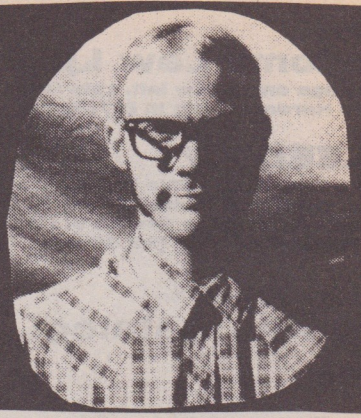

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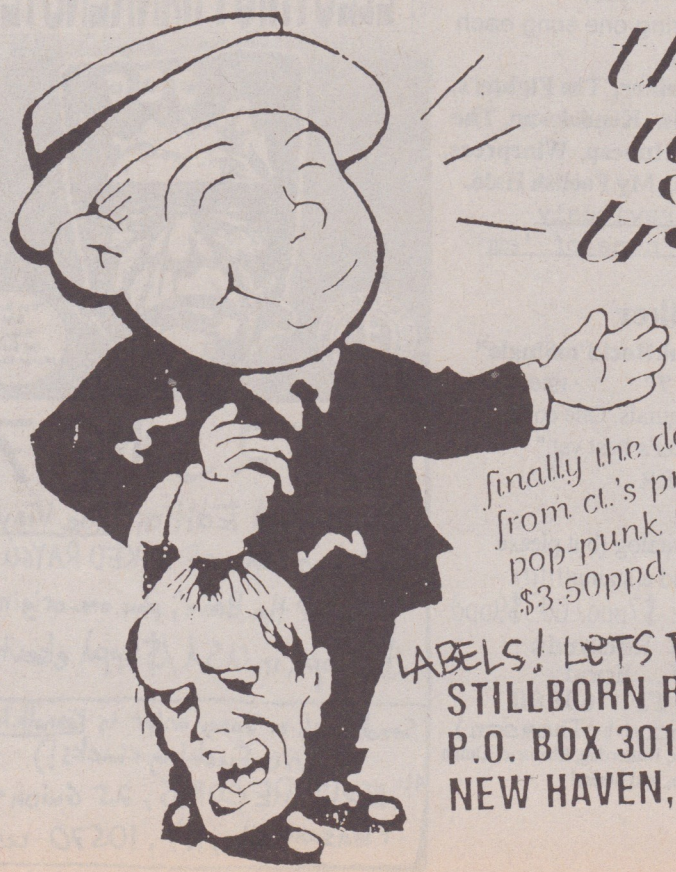

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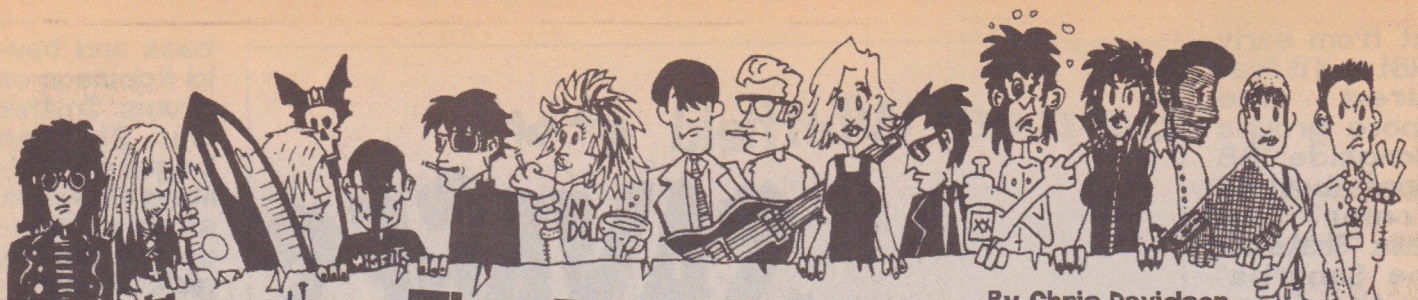


This month...

The Boston Scene

PIONEERS OF PUNK

By Chris Davidson

I was in high school just north of Boston in the early 1980s and snuck in to see every band in town. Unfortunately, most of the truly pioneering punk groups were gone by this time. And only a few of the rest stood out from the pack of skinny-tie combos and synthesizer units.

The Dogmatics, the Atlantics, the Neighborhoods and Boy's Life played the best live shows. All had a garagey punk blast, teetering on new wave at times but mostly good and grimy. You can hear the sound on a very recent CD on Shredder/Vagrant collecting the Dogmatics entire output. The Neats were good, too, but blew it with a more hard rock sound as they matured.

The bigger-name groups got a lot of press and were hyped to the point where their shows were always a bring-down. Mission of Burma came off like angst-riddled college guys strictly for highbrows. (My pal Georgie, pissed at how much airplay it was getting, stole a dozen copies of their debut EP and threw them in a dumpster.) Same goes for the Del Fuegos, a local radio contest winner that played extensively, spreading pre-REM alternative attitude. The Cars were probably the biggest band in the state. 'Nuff said.

Barrence Whitfield and the Savages gave wild, unruly shows at Uptown Johnny D's and Harper's Ferry, among other clubs. Their first LP captured them as greasy rockers, but they soon weakened into a pub rock/soul routine. A real shame.

I was close friends with the Boogeymen, a frantic rockabilly trio. No makeup and fake '50s clothes for these guys, though. Just Link Wray covers and a "Surfin' Bird" that brought the house down every night. They opened for touring bands at the now-closed Channel, alienating the square college crowd and soon becoming unemployable in the city. They also played the Rat, O'Brien's, and Chet's Penalty Box, an utter dump of a room across the street from the Boston Garden. They played my folk's living room, too.

Local radio was strong. Regional bands, some ultra-obscure, were featured all the time. A tiny station near me played an incredible variety of music for the eight hours a day it broadcasted, mixing the Velvets, Stooges, Beach Boys and Raiders with Boston and import singles. Ever the nerd, I wrote down one hour of their playl-

ist from early 1981, and it featured the above groups alongside "88 Lines About 44 Women" by Nails, "Shake Up the Suburbs" by the Angry Young Bees these guys were local and "Well You Never" by the Sex Beatles, nowhere Brits that one particular DJ constantly raved about.

It sounds idyllic in hindsight. But Pat Benatar got lots more airplay than the Atlantics, and I mostly drove around listening to Elvis and the Ramones with nothing to do. If I'd only been around a few years earlier, when Boston's greatest rock-and-roll bands of the 1970s the Modern Lovers, the Real Kids and DMZ were actively gigging.

The Modern Lovers arose in 1970, led by Jonathan Richman, one of the few vocal Velvet Underground fans during their frequent Boston trips in the late 1960s. As the Velvets collapsed, Richman assembled the Modern Lovers. The band began fully under the influence of the Velvets early work, with heavy sonics and distortion a large part of the act.

By early 1971, the band included Richman, Jerry Harrison on keyboards, Ernie Brooks on bass and David Robinson on drums. In this unit, Richman began crystallizing his vision: simple messages about girls and loneliness, and a stripped-down late-VU sound with half-spoken Lou Reed delivery. The Modern Lovers' best work, released years later, was developed around this time, songs like "I'm Straight," "Girl Friend" and "Dignified and Old," in which Richman stood alone against drugs and the sexual revolution. His stuff wasn't entirely radio-friendly, having no true pop hooks, but it was definitely a slap in the face to both hippies and progressive rock.

And, somehow, it became popular. After a year of performing in the greater Boston area, several major labels got interested in the Lovers, and two sent them west to record. In early 1972, they joined ex-Velvet John Cale in LA to record demos for Warner Brothers. Before returning home, the band also demoed songs for A&M.

It was all too good to last, of course. The Modern Lovers floundered for more than a year back in Boston, Richman unable to commit to a label or a

solid direction for the band. Producer and then-current New York Dolls manager Marty Thau was called in by Warners to offer guidance but was largely met with indifference. Even Kim Fowley, who relocated to Boston to record the Lovers, couldn't muster much commitment and left with just a handful of demos.

More than a year after recording in California, the Modern Lovers finally returned in the summer of 1973 to record an album. Cale was enlisted once more to produce. Sessions broke down quickly, though, as Richman retreated from the band's early material in favor of newer, less-rocking songs he'd recently written. A last-ditch attempt was made by Kim Fowley to salvage an album. But Warners jettisoned the band after a short wait. The Modern Lovers broke up within months. Richman has gathered together many different Modern Lovers to record since the original band's demise, but this work is way beyond the scope of punk.

Most people got their first taste of the Lovers in 1975, when Beserkley Records released *The Modern Lovers* LP, with the cream of the Cale, Fowley and A&M demos. This is the foundation upon which the band's reputation rests and rightly so. It's nearly a lost Velvets session circa 1970, so complete is the group's mastery of primitive, detached rock-and-roll. "Roadrunner" is the clear winner, but all the cuts are rife with Richman's take on life as an adenoidal suburban washout. Rhino reissued the album with extra tracks on CD. Dig a little and you might find *The Original Modern Lovers* LP on Bomp! with many more Fowley demos.

To date, there's been no legal release of the finished cuts that Cale produced for the Lovers' aborted first album. However, in 1994, Rounder Records released an unexpected collection of live material from 1971-73 called *Precise Modern Lovers Order*. As if there were any doubts about influences, the Velvets are the clear jumping-off point here. As with most of the band's output, the approach isn't strictly punk. Rather, they meander behind Richman and catch fire in unison with his emotional rantings. Still, even at their most languid, the Modern Lovers were heads above any band in the East during their brief peak.

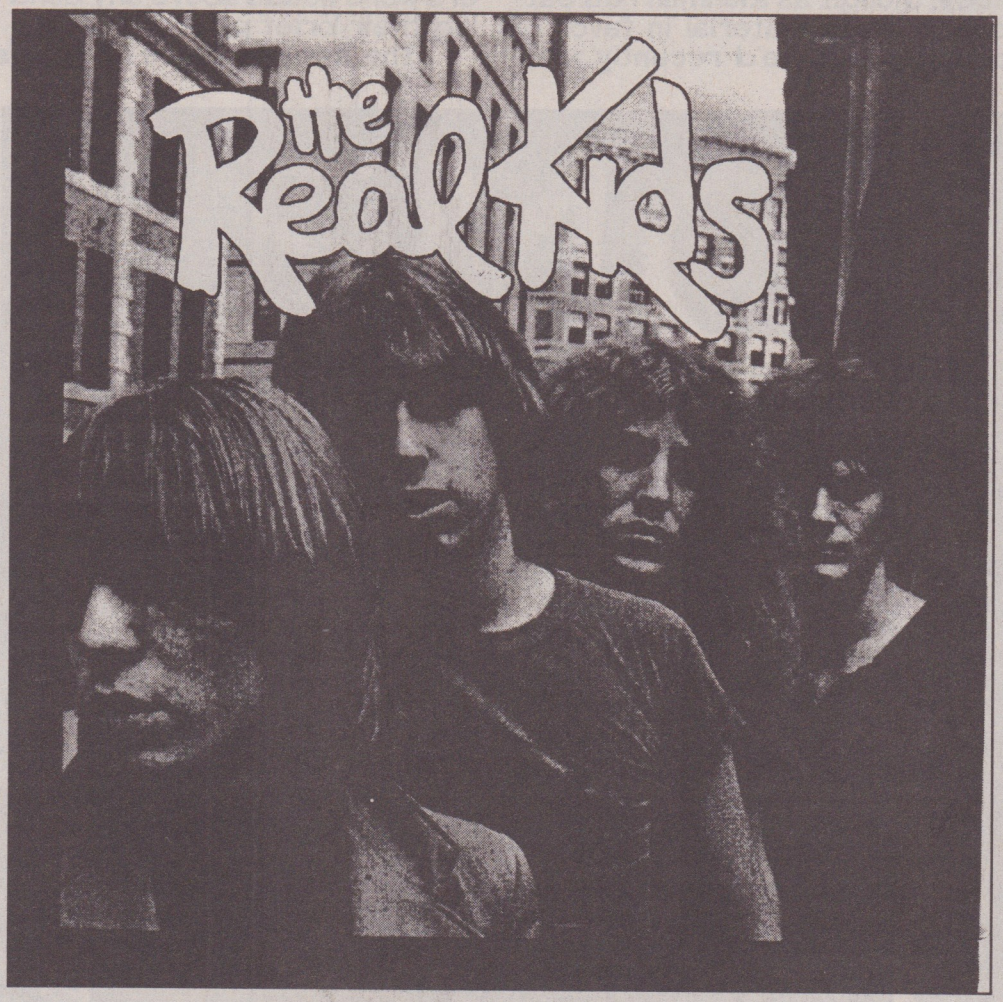
The earliest tunes on *Precise Modern Lovers Order* were captured in Cambridge, Mass., with John Felice, a childhood friend of Jon Richman's, on guitar. Felice resurfaced as leader of the Real Kids in mid-1976, with Billy Borgioli (guitar), Alan "Alpo" Paulino (bass) and Howard Ferguson (later an early Lyre) on drums. Steeped in classic Stones-meets-Groovies style, this quartet picked up steam quickly and were signed to Marty Thau's Red Star Records in mid-1977.

Thau produced the band's self-titled debut album to perfection, completely nailing their ragged and ballsy approach on a batch of Felice originals and classics like "Rave On." No exaggeration, this thing is second only to the Ramones' first four albums on the '70s punk hit list. On first listen, "All Kindsa Girls" and "My Baby's Book" sound like you've know 'em your whole life! The album stiffed upon its released in January, 1978, and the original lineup was doomed within six months.

Felice powered a new Real Kids through two more albums in the early '80s. But until a couple of years ago, the debut LP was the first and

last word on the band's top period. Then, in 1993, Norton Records released *Grown Up Wrong*, a 24-track CD of live Real Kids from 1976-78 chock full of unwaxed Felice originals, some slated for an unrecorded second Red Star LP. Every inch the worthy successor to *The Real Kids*, the new collection is American rock-and-roll in all its zit-faced glory.

DMZ started at the same time as the Real Kids, but had a more ferocious Stooges-like attack. When I was a young Mass-hole, they'd already become the Lyres and played all over town, their crowds a confusing mix of garage types and jerky longhairs. I bummed out after seeing them at a suburban rock club (complete with light show) and ignored them for many moons, even though their 1981 debut "Buried Alive" EP sent shock waves through the playground. Later, I dug deeper and discovered the band's earlier life, which is prime raunch.



DMZ formed in early 1976 when Peter Greenberg and J.J. Rasler, lead and rhythm guitar, respectively, joined forces. They added Mike Lewis on bass, ex-Modern Lover David Robinson on drums and singer Adam Balm. Balm quickly gave way to Boston U. dropout Jeff Conolly, doing business as Mono Mann, and the classic line-up emerged.

With Robinson and Lewis replaced by Paul Murphy and Nick Corraccio, DMZ released their first wax on a Bomp! EP in 1977. A self-titled album on Sire followed in early 1978, which both the group and their fans felt wasn't too promising a product. Sadly, the band splintered shortly after the Sire album, and their best material didn't drip out until Bomp! dusted off more 1977 recordings as the *Relics* LP. These are now collected on a CD called *When I Get Off*, along with nine 1976 demos by the original group. These especially rock. If you didn't look at the cover, you'd swear the Sonics had reformed. It's that good.

Mono Mann and guitarist Peter Greenberg formed the Lyres in 1980-81. As I mentioned, their first EP is great, as is the band's first album, *On Fyre*, and an 1985 EP with "She Pays the Rent" on New Rose. The Lyres have toured and recorded fairly steadily lo these past 15 years, mining a vein of straight-on '60s punk. Their latest batch of tunes is collected on *Those Lyres*, a Norton CD.

Boston Punk Discography

DMZ: *When I Get Off* CD (Voxx). Everything you need by these guys in one package.

The Modern Lovers: *The Modern Lovers* CD (Rhino/Beserkley).

The Modern Lovers: *The Original Modern Lovers* LP (Bomp!). Fowley-produced demos of the early, rocking band.

The Modern Lovers: *Precise Modern Lovers Order* CD (Rounder).

Lyres: "Buried Alive" EP (Ace of Hearts). Debut wax and still their best.

Lyres: *On Fyre* LP (Ace of Hearts). On CD with extra cuts.

Lyres: *Live 1983: Let's Have a Party!!* LP (Pryct). A hard-to-find but awesome album on a Crypt spin-off label.

Lyres: *Those Lyres* CD (Norton). Collects solid recent work.

The Real Kids: *The Real Kids* LP and CD (Norton). Reissue of the classic first album.

The Real Kids: *Grown Up Wrong* CD (Norton).

Various: *Mass. Ave. The Boston Scene* CD (Rhino). A forgettable look back at the early days, with one cut each by the Real Kids and Lyres.

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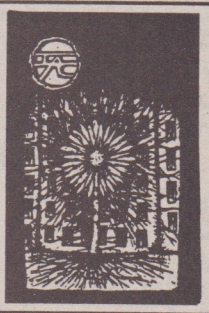

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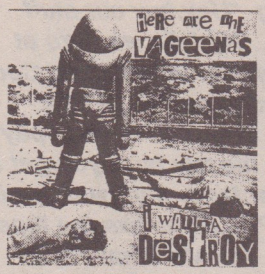

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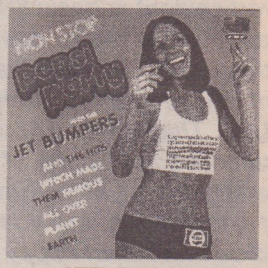

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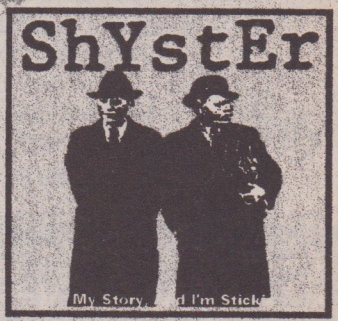

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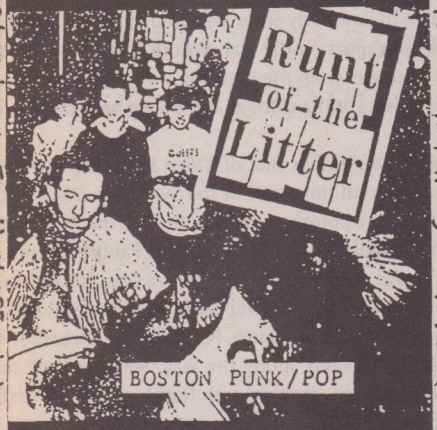

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and at least four more!!

So, you know how these things work, a lot of bands are supposed to play and half of them don't. The bands listed above are confirmed as of the time of the completion of this ad (4/1) The rest won't be listed until we are sure. (Of course, there are still no absolutes, so who knows.) There will be aprox. 21 bands from as diverse a selection of the D.I.Y. scene as possible. The fest will be comprised of 3 shows (Fri. eve., Sat. afternoon, & Sat. eve.), each consisting of about seven bands. It will be $5 per show, but a pass will be available for the whole thing for a reduced rate. Things are sketchy right now as far as all the finer points so we can make the ad deadline, but you can send an SASE for a packet of all the info you will need to: NEDFEST/ c/o Bryan/ P.O. Box 8344/ Minneapolis, MN/ 55408-0344.
Or, get info on the net at...
Mytch_Parks@students.mcad.edu
http:\\www.mcad.edu\home\students\parks\tc_page.html
Or, call The 'For the Kids' Collective's Punk Rock Hotline @ (612)649-4833.
Or, More info will be in next months MRR. Thanks, the F.T.K. collective.

Hey, we've done shows for over 100 bands in the past year. If you want to play Minneapolis, call (612)649-4833 and we'll try and help you out.

MRR BOOK REVIEWS

Killer in Drag/Death of a Transvestite • Edward D. Wood
96 pages and 112 pages
Angora Press

It says something about the general state of countercultural literature when the two most enjoyable underground novels that I've read in months were written by a guy who's been worm candy since 1978. Ed Wood, of course, is best-known as the foremost transvestite, schlock-movie director of the fifties, responsible for creating grade-Z classics like *Plan 9 From Outer Space* and *Glen or Glenda*. Most midnight movie cineastes automatically assume that anyone who hasn't seen at least these two pieces of Wood's *oeuvre* is terminally doomed to cluelessness. Wood's films were punk (or at least pre-punk) in the sense that he took the DIY ethos to its limit. Even a little thing like having one of his stars drop dead on the set didn't stop Wood from getting his movies made. When Bela Lugosi died early in the filming of *Plan 9*, Wood worked around it by having his dentist fill in, holding a cape over the lower half of his face, for the rest of the movie.

Wood's ventures into the printed word are less well known, mostly because they've spent the last couple of decades out of print. I don't know who "Angora Press" is, or where they're located, but I for one am delighted that they published these two illicit reprints of Wood's writing. *Real* pulp fiction (as opposed to the ostentatiously nihilistic and oh-so-cleverly-ironic variety) is a rarity these days. Being able to read something that isn't a product of some asshole trying to display his coolness quotient is a real relief, despite (and maybe even because of) the trite and clichéd writing.

Killer in Drag and *Death of a Transvestite* are linked novels; in reality, they could almost be considered a single work, except that Wood uses different a different narrative point of view in each book.

Killer introduces us to Glen Marker, a transvestite who uses Glenda, his female alter ego, to moonlight as a hit man for "the Syndicate." Glen uses his job as a professional killer to save up the funds for a sex-change operation so that he can always be Glenda, and he has almost enough when things get seriously fucked up. While Glenda is in bed with an old but wealthy drag queen who could supply her with the funds for the operation, the old man is killed by a former lover. Glenda flees the apartment, leaving behind her purse with Glen's identification in it, and all of a sudden, Glen Marker finds himself on the lam from both the cops and the Syndicate, because of a killing he didn't do.

All the requisite stock characters are here: tough-talking thugs, the hooker with a heart of gold, the sympathetic bartender, corrupt small-town cops, and so on. Plotwise, there's nothing terribly special happening in this book. It's basically a series of misadventures on Glen's part as he tries to escape all the people that want him dead (or at least in prison). He gets hassled by a couple of highway cops, befriends a hooker, buys a carny as camouflage, loses the carny, and continues on down the highway. Nevertheless, there's a lot of Ed Wood here. The plot and the prose are marked by the same turgid sensationalism that defined Wood's movies, while at the same time revealing a lot about Wood himself. The fact that Wood was a transvestite with an obsession with angora sweaters is not and was not a closely-guarded secret. Wood was as out of the closet as one could get in the 1950s. It seems obvious that the character of Glen/Glenda Marker is meant to be a stand-in for Wood, and much of Glen/Glenda's internal dialogue seems to be very personal in nature, in contrast with the surrounding prose which seems like it could just as well have been Xeroxed out of any other pulp novel.

If things stay relatively mundane in *Killer*, they get downright bizarre in *Death of a Transvestite*. In *Death*, we start out with the warden talking to Glen in his cell on Death Row, the night before his execution. Glen's last request is that he be allowed to die as Glenda. In exchange, he promises to tell the warden the story behind his crimes. The rest of the book is told in flashbacks by Glen, "police reports," and other characters involved in his adventures. One of the curious aspects of the "police reports" cited in the presentation of Glen's story is the way that they are able to flawlessly enter the mind of their subjects. Therefore, when we read a police report on the transvestite hitman assigned to hunt down Glen, the whole thing is from the viewpoint of the hitman. No wonder the crime rate is skyrocketing, if the skills of our police have declined so badly.

The plot of *Death* basically continues that of *Killer*, following Glen in his attempt to get to someplace beyond the reach of the Syndicate. The main difference is the use of multiple viewpoints, especially that of the killer on Glen's trail. The hitman chasing Glen/Glenda is named Paul/Pauline Hefner, and basically acts like a mirror image of Glen/Glenda. Whereas Glen is basically a decent guy, despite the fact that he kills people for a living (hey, we all have our flaws), Paul is a genuine, forty-carat son-of-a-bitch. Paul does the job because he likes hurting people, especially women. Along the way, we're treated to some detailed examples of Paul's sadism, starting with flashbacks of his first high school rape/murder. (After all, the prom isn't for everyone.)

The double drag-queen motif, combined with the mini-drama of Glen's final request and the outrageousness of Wood's prose makes *Death* seem like the work that *Killer* was simply preparation for. It's a more fully-developed work, and shows even more of the flair for taking things to a surreal limit that Wood was known for.

The most beautiful aspect of both these volumes, of course, is the method and manner of their publication. I think that Ed Wood would approve of the idea of a couple of people getting together and printing up bootleg copies of his books just because they liked them. The printing process itself used on these books seems to have been abominably cheap, seeing as how the back cover of *Killer in Drag* had become smeared beyond recognition after I had read less than twenty pages. Very fitting for the work of a man who used pie tins as flying saucers in his greatest *opus*. The spirit of Ed Wood lives on in Angora press and these books. — Chris Hall

The Primal Screamer • Nick Blinko
128 pages • $12.95
Spare Change Books • Box 26 • 136-138 Kingsland High Street • Hackney London • E87 SN • UK

Nick Blinko is a madman. That's not intended as pejorative opinion but rather a statement of plain fact. Somewhere between his fronting the 80s British hardcore trio Rudimentary Peni and the present day, Nick Blinko went off the proverbial rails. A new CD by the band, their first in eight years, was written by Blinko while he was in the mental ward of a psychiatric hospital. Seems that he is severely delusional, believing he is Pope Adrian the 37th, called the "Black Pope" due to his excommunication for translating the *Necronomicon* into Latin.

All of which figures, one way or another, into *Primal Screamer*, a sort of gothic horror story that folds in great chunks of thinly veiled autobiography. The story itself, in fact, takes the form of a psychiatrist's journal, that of one Dr. Rodney H. Dweller. The journal entries chart six-year involvement with a young patient named Nat Snoxell. Brought to the doctor after attempting suicide, Nat is a withdrawn, intense young man, rarely leaving his house, communing with the skeletons of babies in a secret attic passageway, and spewing his

mental demons out in nightmarish, Bosch-ian ink drawings. After a series of primal therapy sessions, which seem to bring him out of himself, Nat picks up a guitar and forms a punk band, named after "the prehensile genitalia of a fetal human." From this point, Dweller's journals track Nat's band's rise (which includes association with a group very closely resembling Crass), subsequent fall and both Nat's regression and the doctor's own horrific descent into madness.

As Woody Allen allegedly said to Hemingway, "It's a good book but not a great one." The journal structure works insofar as it allows a third-person distance from which Blinko can relate his story. However, it does get quite (sorry) maddening at times—Although the relationship between Nat and Dr. Dweller is keenly depicted, just as often characters and situations appear and then quickly disappear, without a chance for development of potentially tantalizing plotline twists.

Blinko basically reveals as much as he chooses, which is his prerogative. And all reservations aside, it must be said that his objectivity regarding his art, music—indeed, his mental conditions—does make for fascinating (if decidedly and undeniably morbid) reading. So, if you treasure your old Rudimentary Peni vinyl and wish to go deeper into the broken brain behind it—or if you just enjoy a good gothic mindfuck a la H.P. Lovecraft, then Primal Screamer is your book. — Michael Layne-Heath

Good To Go: Short Stories West Coast Style • edited by Deran Ludd, Alice Wheeler and Jim Jones
173 pages • $9.95
Zero Hour • PO Box 766 • Department A • Seattle • WA • 98111

The blurb on the back cover of *Good To Go* reads: "THEIR VOICES range from lush and chilling brutality to artless and intimate SECRETS whispered among friends... *GOOD TO GO* is a ground breaking anthology of WEST COAST WRITERS turbulant [sic] and OBSESSIVE confessions of the TV GENERATION." This immediately made me want to throw the book on the back of the toilet and nestle cozily by the TV. Fortunately, I was able to shake the haze of potentially toxic marketing and recognize of the somewhat obscure names listed on the back—ultra divine "blacktress" Vaginal Davis, Mark Pritchard of *Frighten the Horses*, and Steven Jesse Bernstein.

So I read the introduction: "The woods are dark and deep, the highway goes on forever, the suburbs sprawl in an endless maze—none of this can hide the secrets and stories we are telling. We don't expect anything, and we want it all—we're *Good To Go.*" Cheese and crust—what kind of shit is that? I'd read more eloquent angst ridden cries of desperate youth in my sister's eighth grade diary. The introduction explains that these stories are a collection of "West Coast Style" writing, which are divided up into "TV-realism," "narrative-realism," and "fever-realism." Someone has fed these editors on how to make the subculture commercially appealing to the superculture, much in the same way the "mosh pit" has become the teen equivalent of the "funky chicken" and bondage gear and nose rings are sold in malls everywhere.

There's something sinister afoot when the editors who had the good sense to choose the stories compare tales of gut wrenching revelation with channel surfing. When eruptions of blood, spit and cum are described as blandly as an anatomy lesson. When potential readers are perceived as united in their interest in TV watching, saps taken in by this mall cruising, compulsive shopping lard-headed, bland as shit generational culture trap. Is that how they hope to appeal to intelligent readers who are interested in what this book holds?

Not to say that there aren't any bad moments to be had, but usually each author's sincerity slides us by. Superficial references to popular iconography provide quick links of reference to the subject matter but are not the core of the stories. There's a search at stake for that ever elusive true desire, which is unknown, self denied or painfully just within reach of the tenderly chicken hearted.

So although each of the characters finds him/herself in a situation which categorizes them: in a trash trend Seattle bar, scoring drugs at a gas station, across a car seat from a drunk redneck, kissing a best friend of the same sex for the first time, shrimping a movie star, burning blood spattered leather jackets, in prison listening at the lavatory door for the sounds of piss splashing against teeth—these stories transcend the editors' uber-definition, which in all likelihood has been fished out of someone's asshole. In the end, only thread is the character discovery that after all the hate/lust/love/death, they are not the population explosion sprawling into the ocean factory produced clones swaying to the tunes of a labeled generation, but alone in their unique disaster.

So despite the impressive extent of variety and talent in *Good To Go*, the editors are full of shit. Ignore them and enjoy the stories in their fullest to spite them. — Jeanne Park

Freakshow • Jacquin Sanders
242 pages • $9
Loompanics Unlimited • PO Box 1197 • Port Townsend • WA • 98368

Today's trashy romance and adventure paperbacks get their influence from the pulp novels of the 30s, 40s and 50's, *Freakshow*, written in 1947 and originally published in 1954, is a prime example of this genre. The story combines alcoholic sideshow freaks, scheming small town Texans, a two-timing stripper, a grisly murder and outlandish lust objects. The rapid fire plot exploits one shocking taboo after another, and since most aren't scandalous 50 years later, the datedness adds to the stories seedy atmosphere. For instance:

—Cringe in disgust as "normal" Bat Fidler falls in love with the "deformed" Fish Girl!
—Click your tongue in shame as the stripper Emmy has sex before she's married!
—Avert your eyes as sideshow strongmen gamble and drink every night!

Obviously, most of us respect other peoples "lifestyle" choices regarding with whom and when they have sex, and a trip to Las Vegas legitimizes drunken gambling for the whole family. A lot of *Freakshow* is shocking in the opposite direction, especially in its depiction of small town justice, rural prison systems and the small minded thinking that encourages 'normal' people to gawk (and taunt and throw eggs) at the freaks. That sounds like society versus "da punx' in every small city nationwide.

This is apparently why Loompanics Unlimited (better known for books on exotic weapons and lockpicking) reprinted this. Protagonist Bat's forbidden love for the Fish Girl goes against every expectation of 1940s society. Indeed, he initially denies his passion and, at one decisive point, he follows society's recommendations.

These were normal people and therefore what they laid down for him must be the normal course of action, and Bat was determined not to disappoint them.

What a classic example of a self-professed freak trying to conform to mainstream standards. Any malcontent can identify with this conflict between submission and defiance. I won't spoil the book by telling which Bat chooses.

It's doubtful author Sanders implanted such a subversive theme on purpose—his subsequent career was at *The New York Daily News*—but it definitely teaches this 50 year old dog a new trick and makes this book more than just a good, trashy read. Happily, this element is overshadowed by the book's prime pulp style; sleazy, shocking, and fascinating. *Freakshow* is a fast paced cousin to the classic 1930s movie "Freaks." What are you waiting for? — Jesse Luscious

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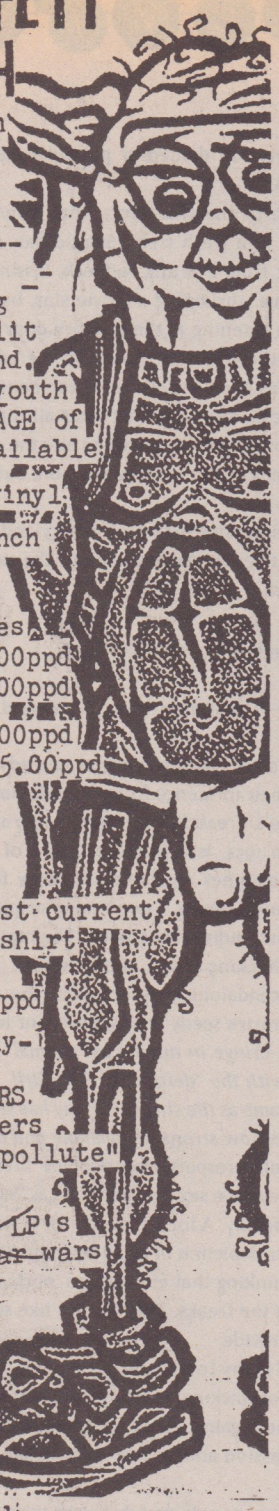

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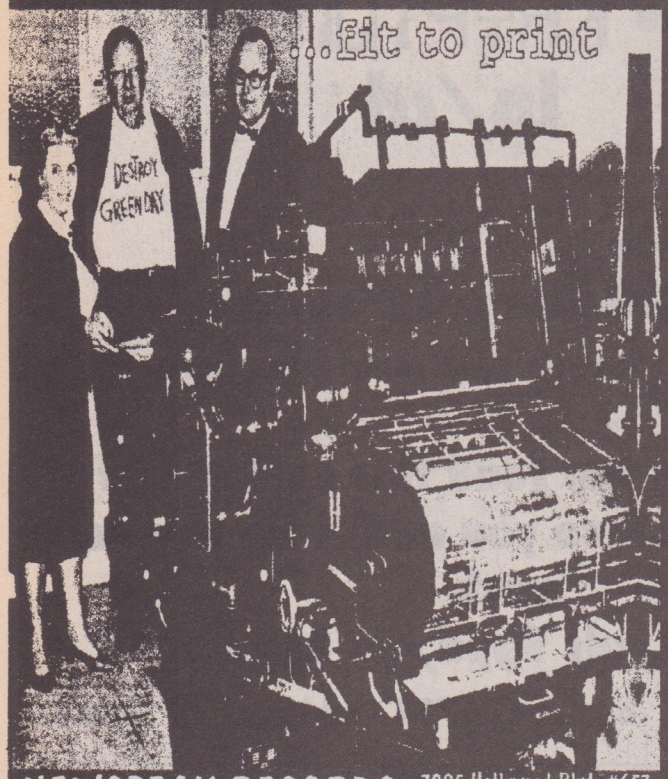

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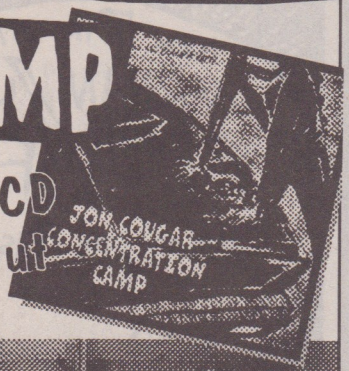

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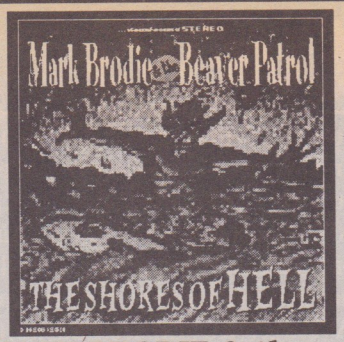

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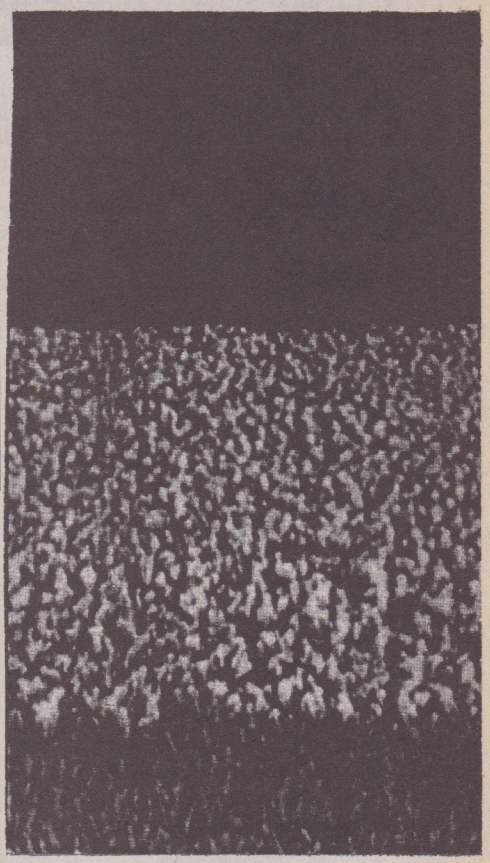

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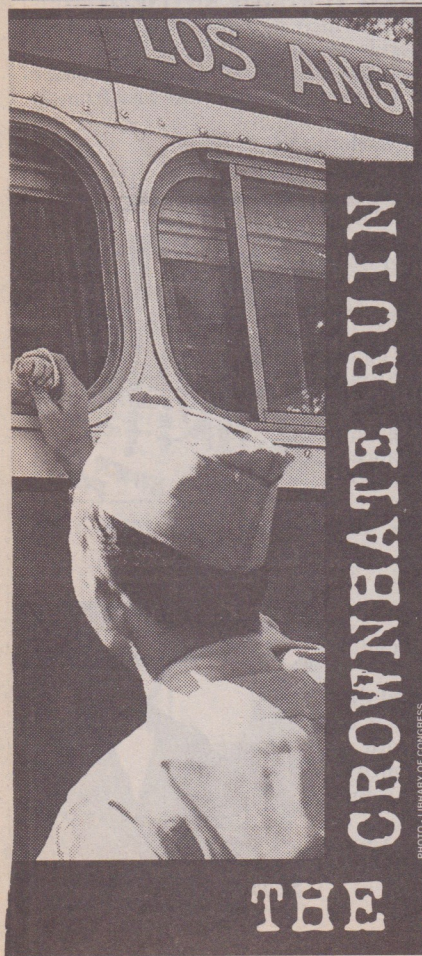

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MUSIC REVIEWS

Send MRR your release for review. Don't send wimpy, arty, metal, MTV corporate rock shit here. Don't have your label give us follow-up calls as to whether we received and are reviewing a record. We want punk, garage, hardcore, and will review all those that fall within our area of coverage. Include ppd price when mailing. If possible, send 2 copies of vinyl records (1 for MRR, 1 for the reviewer). We will review CDs, but just CD-only releases. If on vinyl and CD format, send us the vinyl. We are reviewing cassettes again, so send high quality cassette-only releases directly to: Jason Beck, PO Box 2584, Conroe, TX 77305. No reviews of test pressings. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (MA) Matt Average, (EC) Enrico Cadena, (MC) Mel Cheplowitz, (RC) Rob Coons, (PC) Paul Curran, (DD) Dr Dante, (HD) Harvey Dent, (LD) Lali Donovan, (BG) Brian Gathy, (KG) Karin Gembus, (LH) Lance Hahn, (CH) Chris Harvey, (JH) Jenn Hyman, (AI) Ayn Imperato, (KK) Kenny Kaos, (CK) Carolyn Keddy, (MK) Mick Krash, (RL) Ray Lujan, (TM) Timojhen Mark, (AM) Allan McNaughton, (MM) Mike Millett, (RM) Raymundo Murguia, (SM) Smelly Mustafa, (JN) Jah Nell, (FR) Freud Reia, (JR) Jeff Random, (BR) Bruce Roehrs, (GS) Greta S, (KS) Ken Sanderson, (SS) Steve Spinali, (RW) Ryan Wells, (SW) Shane White, (EY) Eric Yee, (TY) Tim Yohannan, (RY) Rema Young.

THE A.G.'S - "This Earth Sucks" CD

Y'know, I wasn't a huge fan of the band back when they were around. But I have to admit liking a lot of stuff on this complete retrospective. Musically, I especially liked the songs from the first two EPs on Mystic that have a strong resemblance to "Back To Samoa" period ANGRY SAMOANS. Later stuff is more in the DESCENDENTS/ALL vein. The lyrics are pretty retarded but end up kind of ironic as the later singer turned out to be queer. Four unreleased tracks, too. (LH)
(Ringing Ear Records, 9 Maplecrest, Newmarket, NH 03857)

ACCOMPLICE - "Instinct" EP

More of what we've come to expect - both from Japanese hardcore and this label. Going to start wondering how long this will continue - someday the quality almost has to start going down. Not yet though - this is more rousing hardcore - head on the snare drumming, sing a long choruses and the like. Doesn't seem like the end is near - not that I'm complaining! (TM)
(Stinger Records, no address)

ADELHELD STREIDEL EXPERIENCE - "Holidays In Portugal" CD

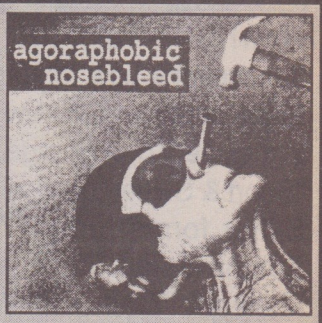
This German band combines SO MUCH HATE styled punk-meets-rock trappings a la lengthy guitar intros and musical complexity etc., with straight forward hardcore and very GO-influenced "I've got mono" vocals and gets surprisingly good results. 17 songs in German and English with thoughtful explanations included. (KS)
(Gags and Gore/Per Koro c/o Profane Existence)

ADZ - "Tetsuo" EP

In the time it's taken me to type this up, I've listened to this at least six times. Seriously this release smokes. Two originals and a cover that come closer to capturing the sound and energy of the early SoCal punk scene than anything these ears have heard in awhile. The title cut is fast and furious in a D.I. sort of way. The other original, "Stowaway", is a hair slower and sounds as if it could be an outtake from an early ADOLESCENTS recording session. The cover song, "Haven't Got The Time" by THE PAGANS, is really good, too. Fucking killer release. (MR)
(1+2 Records: Gloria Hatsuho 601, Nishi-Shinjuku, Tokyo 160, JAPAN)

AGENTS OF SATAN - "Gremmies" EP

Aren't we all agents of Satan? Led by the temptation of heel. These full grown devil worshipers praise hell to the old pitch forked hot bed. All the songs are under 60 seconds, fast tuned down and full of cookie monster growls. Like a rampant Sesame Street affair. Lame grind core, but on cue with the devil. (SM)
(625 Productions, PO Box 1239, Menlo Park, CA 94026)

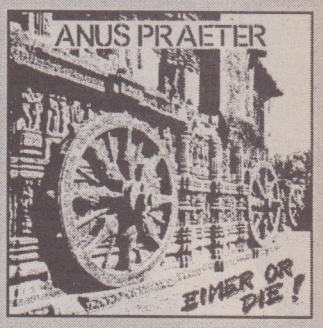


AGORAPHOBIC NOSEBLEED - "Mobilize" EP

Right-on! 30 twenty second or less completely intense pneumatic thrashings from this Massachusetts band. Brevity the key with curt, harsh lyrics, and hardcore thrash doled with originality and severity. (KS)
(Bovine Records, PO Box 2134, Madison, WI 53701)

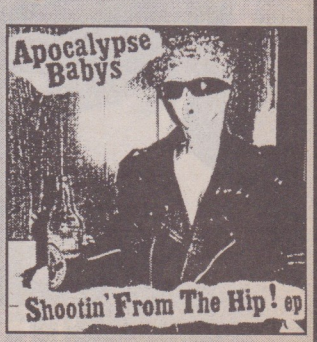
ANTISEEN - "One Live Son Of A Bitch" CD

The boys of the South are back at the helm with a live exercise of spit, blood and curdled goat's milk. 17 blasting tunes done in a southern hospitality way. Everything from original snarl, growl and confident confederacy to ERNEST TUB covers. ANTISEEN take on the Florida audience, and swill into their signature tough man rock. If you have ever played in Florida you'll know what I mean. If not, too fucking bad. A total DIY release on their self-acclaimed home of the beast rock records label. Another punt into your face from the ANTISEEN. (SM)
(Death Train, PO Box 9128, Charlotte, NC 28299)



ANUS PRAETER - "Eimer Or Die!" EP

Seven song yellow vinyl 7' from Germany mixing a heavy power-chord DISCHARGE influence with double-bass throttling, and occassional churning overkill like some of the better Swedish "DIS" bands. Throaty gruff vocals growl lyrics in both German and English regarding cops, TV, and keeping a mental state of youth admidst society's pressure. (KS)
(Olaf Manske, Saarlouiser Str. 40, Eisenhuttenstadt 15890, GERMANY)



APOCALYPSE BABYS - "Shootin' From The Hip" EP

Great single from a band that can sing, write, and play. This is up tempo melodic guitar punk with an '82 edge, and a singer with a touch of JAKE BURNS. That ought to sound like a recommendation. (MC)
(Vinyl Vera, 23 Monsal Drive, South Normanton, Alfreton, Derbyshire, DE55 2BG, UK)

MUSIC REVIEWS

APOLOGY - "Pass You By" CD

Good gawd!! Someone please take this out with the garbage, it stinks!! Mike Gitter, former editor of XXX, and contributor Thrasher, among others, now an A&R for the label that SAMIAM is on, fronts this outfit. But whatever, the music is MOR lite rock for those who have outgrown their 'childish punk days', and go for something a little more... 'mature'. Pure pap form a label that will release anything for an easy buck, despite quality (or legality!). Pass this one by indeed! (MA)
(Lost & Found, Bunteweg 1, 30900 Wedemark, GERMANY)

ASSFACTOR 4 - "Hey Stinky" LP

Ever get that buzz when something cool happens to you, you get so excited that it's hard to articulate what it is you have to say? Kind of like if you won a million dollars, or if the I.R.S. didn't gouge you for as much as you expected. Well, ASSFACTOR 4 give me that buzz. Intense hardcore with nods to BORN AGAINST and HEROIN. They definitely have the sound wound tight, with their instruments crashing into, around, under and above each other, complimented by maniacal vocals. Pretty much a godhead experience. "I Reckon" is a great song, especially for those of us, who in the eyes of others, grew up in the 'middle of nowhere'. They even do justice to their cover of "Attempted Control" from CODE OF HONOR. A great summertime companion... (MA)
(Old Glory Records, PO Box 1814, Brattleboro, VT 05302)

ASSFORT - "????" EP

Ken says I'll never like any hardcore again if I don't like this one. OK, OK, I like it, even though the title and all the songs are written in Japanese. Even Sanderson San doesn't know what it all says. But musically, this one rages in that mid-'80s Japcore way. While not psychotic like CONFUSE, these guys are a blast of straight ahead energy that doesn't stoop to metalized/rock interludes to catch their breath or to 'show off their chops' nor ruin the rage with an overabundance of 'pop melody'. Whew, I'm still cool. (TY)
(Prank Records, PO Box 410892, San Francisco, CA 94141-0892)

THEE AUTOBOTS - "Hope" EP

AUTOBOTS aim at annihilating Alabama with wittily worded warblings. Good garagey guitar, clever COASTERS cover. Happy, heavy-handed HI-FIVES happening (plus) special sultry sax soundings (semi-ska sound). Rocky rebels revel in revolting ridiculous rednecks. (FR)
(Robbie Van Winkle Records, 2207 Shades Crest, Huntsville, AL 35801)

AVULSION - "The Green Scare" EP

Bit of a surprise - found this recently to discover that it was not only from near where I used to live, but we hadn't ever reviewed it. Despite the plain cover and layout, this is some quality grindcore - great songs, dual vocals, tempo changes etc. It's weird that they didn't get this out more - certainly quite a bit above 'average'. (TM)
(Matt Kennedy, 1423 Seneca Creek Rd., W. Seneca, NY 14224)

BAD DREAMS ALWAYS - "Panichead" CD

High charged, brutal straight-forward U.S.-influenced hardcore songs from Sweden, jump started with great musicianship, complete energy and intensity, repeated over and over again twelve times at the same tempo until there is no intensity and everything just kind of speeds by. Solid, but a blur. (KS)
(B.D.A. c/o Tommie Pettersson, Hantverksvagen 8c, 737 48 Fagersta, SWEDEN)

BANDOG - "My Time Is At Hand" CD

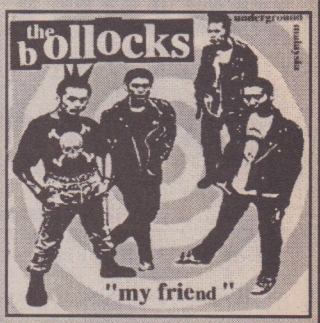
These guys remind me of JUDGE at times, but there's definitely more of a 'stomp-core' thing going on here. They're definitely tight. Time changes, angry lyrics, and exceptional musicianship help these guys stand out in their league. I keep hearing that the NYHC sound is popular in Germany, and these guys are a pretty good indication of that. This comes with three extra songs at the end that sound like they're taken from demos. (MA)
(MDC, Apartado 274, 2735 Cacem, PORTUGAL)

BATTLE OF DISARM/FLEAS AND LICE - split EP

Off the bat I think that both of these bands are guilty of putting out far too many records. I swear every month there's something new by either or both of them. Nitpicking aside, this is actually a fine and dandy record. Japan's BATTLE OF DISARM come through with another barrage of blistering politicore, the sorta stuff which can still hold my interest. FLEAS AND LICE are from Holland and what little I've heard didn't particularly stun me. This is no real exception. Piss poorly produced crust, with a distinctly anti-American political slant (not that there's anything wrong with that...). Decent, but outclassed by the A side.. (LD)
(DIY Recs c/o Ryuji Asada, 101-7-8-5 Ebara Shinagawaku, Tokyo, JAPAN)

BLITZ BABIES - "Feel This" CD/EP

Australia's BLITZ BABIES are back with a new release by way of Amsterdam. This is strong high energy melodic punk rock that alternates with ferocious hardcore punk in the spirit of their previous single. Joanne's vocals are melodic and powerful and bring to mind inevitable but, favorable comparisons to Penelope Houston. Worth tracking this one down. (MM)
(Kangaroo Records c/o Henk Smit, Middenweg 13, 1098 AA, Amsterdam, HOLLAND)



THE BOLLOCKS - "My Friend" EP

Are you ready for some good underground Malaysian punk? Well it's comin' at ya! This has solid guitar and English 1981-style punk singing. With background choruses and shouted vocals, you get an overall successful streetpunk feel to this record. There's five studio songs from 1994-5 and one live song from Kuala Lumpur to put it all in perspective. (BR)
(Samsul (Adik) 620 Kampung Baru, Kuala Jemepoh, 72 000 Kuala Pilah, Negeri Sembilan, MALAYSIA)

BONEHOUSE - "Summetry Of Decadence" CD

BONEHOUSE from Germany kick down some serious metal licks. They had a bass heavy sound and super gruff vocals that reminded me of SEPULTURA. Most of the stuff on this CD was in the speedier vein, avoiding the moshcore style that overwhelms this genre nowadays. They even whip out a VARUKERS cover. A far throw from the original, but I liked it nonetheless. Thumbs up for this effort. (RC)
(Kalle Stietzel, Postfach 6028, 24121 Kiel, GERMANY)

BOR - "Mister" EP

This four song EP features the singing, screaming and songwriting of Llana. The lyrics cover her personal feelings, not being taken seriously due to how you look & her dog getting killed by a truck. The music rocks hard, gets sweet and melodic then goes dissonant original release. Check it out. (MM)
(436 Wolf Hill Rd., Huntington Station, NY 11746)

MUSIC REVIEWS

THE BRAGS - CD

Great retro punk rock-n-roll stuff. Sounds like the DEAD BOYS mixed with STIV's poppier stuff or maybe the great FIGGS. BLONDIE with a guy singer? What a pleasant surprise, maybe my fave release of the month. A couple softer odds and ends tossed in including the amazing "Leaving" with kicks butt on that SUPERGRASS retro crap. Four New Yorkers living in the past which is our gain. (RL)
(Oblivion Records, 229 E. 10th St #16, New York, NY 10003)

BRUTAL TRUTH - "Machine Parts + 4" EP

Devouring flesh from the gassy torso of punk rock. The BRUTAL TRUTH are back to remove every membrane of muscle left on your puny skeleton. Blood pounding strikes to the skull, heavy bass blasting to your face, closed up with one full swing of the guitar scalpel. This mother reeks with the smell burning hands. One of the most brilliant grinding hard ass bands to ever emerge. (SM)
(Deaf American Recordings, #3 Bethel Church Rd, Dillsburg, PA 17019)

BUBBLEGUM CRISIS - "Over The Edge" CD

More musical popcorn... satisfies a immediate hunger, but doesn't last for long. Listened to this a number of times without being able to think of a good way to review it - which if nothing else is a testament to it's blandness. Melodic hardcore, personal lyrics, nothing special. You are the "Hell Skaters" indeed! (TM)
(Futon Records, PO Box 2166, S-44202 Ytterby, SWEDEN)

BUZZKILL - "Meat Is Dinner" EP

Someone please convince me this isn't DIDJITS doing a side project for fun, kicks and/or the pure hell of it. Really rocked out in places, this has a lot of speed to it, with vocals that end up in the red a lot. There's a huge slab of raw meat on the cover, and their song titles lend the general feeling that BUZZKILL would slaughter the lamb in a second. (KG)
(Alternative Tentacles Records, PO Box 419092, San Francisco, CA 94141)

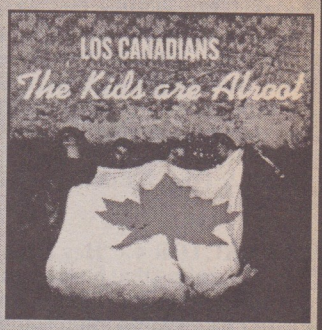
CR - "The Floppy" flexi

Two song, one-sided flexi from this New York band with one cool post-hardcore original that sounds really fresh and unique, enhanced by appropriate lo-fi recording. Great pro-immigrant, pro-understanding lyrics. The second song is a ripping run through INFEST's "Where's The Unity" that rages, impressively almost as much as the original. (KS)
(Reservoir Records, PO Box 790366, Middle Village, NY 11379-0366)

CALICO WALL - "I'm A Living Sickness/Flight Reaction (instro)"

A seven inch reissue of probably one of the more infamous "Pebbles" groups from 1967, hailing from Minneapolis. The A-side has unfortunately been somewhat hard to track down even on that now out-of-print "Psychedelic Unknowns Vol 1" comp. It's an extremely slow, drug-addled psych-cringe fest with creepy organ, psychotic vocals and possibly the most mind-baking fuzztone guitar part I can remember. Good to see this here. "Flight Reaction", on the other hand, is somewhat of a puzzle. This is just the instrumental version without the kooky echo-laden WC Fields impersonation that made it worthy of inclusion in "Pebbles Vol. 3". In this version, it's becomes a so-so meandering psych piece. (HD)
(Get Hip, PO Box 666, Canonsburg, PA 15233)

LOS CANADIANS - "The Kids Are Alroot" EP



Hot damn! I can't believe it! Somebody better fetch a bucket quick because this record has got me drooling all over the place. After many years, Miami's finest have produced vinyl! Sweeter than maple syrup, more fun than a drunken mountie, LOS CANADIANS will astound even the most frostbitten souls. Female vocals that are simultaneously raspy, tough, and beautiful, a little bit like Mia Zapata of THE GITS. Intricate bass lines, driving guitar devoid of wanking, only a complete asshole wouldn't like this record. "Never Can" has been stuck in my head for the past three years. It's time for you to go out and get this record. Go on now, shoo, get going. A pox on your rotten heart if you neglect the LOS CANADIANS. (JN)
(Starcrunch Records, PO Box 9152, Miami, FL 33124)

CAPITOL PUNISHMENT - "Three Chord Pile Up" CD

A Fresno band whose presence I have known about for some time, though I have never once heard anything by them. Thus it was as a newcomer that I approached this release and jeez...was pleasantly surprised and impressed. Musically these guys remind me of that NY band ED GEIN'S CAR mixed with a little of that rollicking BAD RELIGION melodi-riffing and a very gruff singer. We got some extremely boss tunes here with first rate lyrics and an overall theme of paranoia, losing it big time and the rampant hate existing around us, all delivered with a certain amount of focused venom and even compassion. Cool tunes include the "D.I.G" which recounts the accidental shooting a kid's brother and "Play At The Plate" which places the context of dying of alcoholism to baseball. One of the more well-written punk records I've heard in some time, guess being around does have its rewards. (HD)
(We Bite America, 1837 Fulton St., Chicago, IL 60612)

CAPO REGIME - "Problem Child" EP

CAPO REGIME plays uptempo street punk with enthusiasm. This release has some decent songs, but falls somewhat short of what this band can produce. Refer to the Helen Of Oi EP by them for a more spirited performance. Perhaps the strongest number on this EP is a cover of "A.C.A.B.". We're looking forward to more releases from these guys. (BR)
(Bronco Bullfrog Records c/o Mark Brown, Apartado de Correos 1474, 07800 Ibiza [Balares], SPAIN)

THE CARDIAC KIDS - "Flat Broke" CD

These guys sound somewhat like PENNYWISE with much more of a metal influence and lots of moshy break-it -down parts. Some of the solos are a bit drawn out but I must be in metal mode right now because it didn't bother me that much. If you're itching for a good headbanging session pick this up. (RM)
(Belo Records, 1066 Turquois St #10, San Diego, CA 92109)

CARDS IN SPOKES - "Pool Party/On The Fritz"

"Pool Party" is a bouncy pop ditty that sounds like it could be a GO-GO'S cover. The B-side is equally boppy and satisfying. How satisfying depends on how much you like the standard light pop-core sound. Me, I'm pretty bored with it. (PC)
(Allied, PO Box 460683, San Francisco, CA 94146)

MUSIC REVIEWS

CHAOS CH - "Just Say No!" EP

The Japanese are the masters of imitation and emulation, and this second single by Osaka's now-defunct CHAOS CHANNEL is total SWANKYS!!! The cover is a fun take on the classic Japanese bands' second "We Are The Refind White Cats" single and they sound dead-on too. Completely distorted DISORDER-influenced hardcore punk with melody, unrecognizable-through-distortion guitar and spastic poppy vocals. Beer Olympics again this year guys? (KS)
(Overthrow Records, Maruta Palace #402, 21-5 Shimeshinshuku, Ichikawa, Chiba 272-01, JAPAN)

CHAPSTICK - "Bomb" EP

Super distorted guitar tracks are the hallmark of this four track punk rock disc. Perhaps because this was recorded on a four track really loudly, you can't hear what the lyrics are about. Tempos vary on each track with slow and fast parts. Nice packaging with a cool record cover. (MM)
(Speed Records c/o Leighton, 719 W. Hollwood, San Antonio, TX 78212)

CHICKENSHIT/UNHOLY GRAVE - split EP

Here MCR cranks out yet another release. This time you get CHICKENSHIT from Australia, and UNHOLY GRAVE from Japan. CHICKENSHIT sound a lot like their mates RUPTURE. (I'm sure they get tired of hearing that comparison). Faster than fast punk that spews with hatred, only slowing down to cover a song by KURO from Japan. UNHOLY GRAVE follow up with a with their own blend of crushing grind. Growling lyrics deal with things like nuclear power and ethnic cleansing. Not bad, but I definitely liked the CHIKENSHIT side better. (RC)
(Sound Pollution, PO Box 17742, Covington, KY 41017)

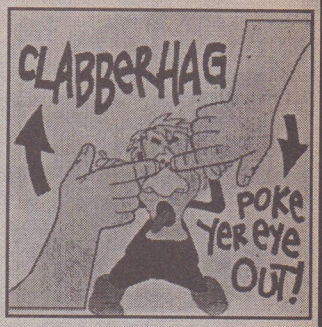
CHUMPSLAP - "Fleet Week" EP

Jumping around the room, pumping my fist in the air as I sing along to the raucous chorus: "Gono-Gonorhea!". Catchy, funny, fast, songs, great snotty vocals. Casting aside the FANG-meets-your-high-school-football-team lyrics, this is a bad-ass punk rock seven inch and you should definitely check it out. (JN)
(Cookout Records, PO Box 642774, San Francisco, CA 94164-2774)

LOS CINCOS - "The Blood Fusion" EP

The first of these four songs totally fucking rocks. Your basic garage thing with a danceable rhythm and raw production. But from there the EP goes downhill. Starting with the wah-wah pedal (as Mike Lucas says, "Wah-wah is a no-no"), proceeding to some dreadful blues, and culminating in some experimental bullshit. The sleeve is really cool, though. (PC)
(Outer Universe Research, 1257 Ameluxen, Hacienda Heights, CA 91745)

CLABBERHAG - "Poke Yer Eye Out" EP



This is pretty cool. Three girls playing four punk songs with righteous lyrics both political and personal. The songs are all upbeat, sometimes reminding me of a teenage GITS. Other times they remind me of something that would have come out of the early '80s Bay Area. All this and it still looks like a David Hayes record cover. (LH)
(Too Many Records, PO Box 1222, Spokane, WA 99210)

CLOTTED SYMMETRIC SEXUAL ORGAN/BLAST OF SILENCE - split EP

With a name like that, CARCASS would never come to mind as an influence! Japan's C.S.S.O. play death metal funneled through straight rock runs and tempos, additionally unique as a live recording doctored in the studio with strange results. Germany's BLAST OF SILENCE play totally thrashed out death metal, containing all the predictible moves (unrecognizable deep vocals, heaviness breaking for a second then into jackhammer thrash) that you might as well be watching Lawrence Welk! Yawn. (KS)
(Guilli Records, PO Box 41, D-10205 Berlin, GERMANY)

THE COUNTDOWNS - "Ghetto Blaster/Crawlin' Back To You"

Very slightly cow-punk flavored pop, with some BO DIDDLEY riffs and a drumstick tapping on a beer bottle. Not too bad, but sorta forgettable. Plenty of energy... perhaps their next release will be better. (CH)
(Scooch Pooch Records, 323 Broadway E. #405, Seattle WA 98102)

CRESTLERS - "I'm A Crestler" CD

Boy wonders whoop it up in a rodeo band. Full of cowboy punk tunes. The kind of strange rockabilly that your grampa from Tennessee would listen to. This here disk is packed with flavor, 16 rip roaring, good time, barn dancing tunes. A bit like the early rockers such as ELVIS, with a punk twist. (SM)
(Count Orlok Music, PO Box 2738, 3000 CS Rotterdam, HOLLAND)

THE CRIMINALS - 10"

Fast chaotic carousing down sinner's lane. Lyrics about every vice you can dig yer dirty hands into. Mostly I liked the spoken "Lost" and "Parlez Vous Fuck U". Fuzzy gitters, bratty vocals. Overkill, but fuck (pardon my French), it's cool. (AI)
(Recess Records, PO Box 40004, Berkeley, CA 94704)

THE CRUSADERS - "Keep It Up!" CD

More '60s garage music. I like it, yes, I do. I'll probably listen to this a lot too. There's just nothing interesting to say about it. An Australian band on a French label. (CK)
(Larsen Recordz, 116 Rue du Crey, 73230 St Alban Leysse, FRANCE)

THE DAXLS - "Dance Philicorda, Dance Sid Hamilton" EP

For completely retarded garage rock with some wrong organ chords type shit (a la early David Nudelman), you can't go much more wrong (which is to say right, for what could be more natural than whipping one's linoleum) than this. If you don't *buy* this (with cash money), I will slit your parent's throats while they sleep; take care; beware (he sits on your doorstep). (DD)
(Kelt Records, Oudegracht 10, 3511 AM Utrecht, HOLLAND)

MUSIC REVIEWS

DEAD KENNEDYS - "Jello's Revenge" CD

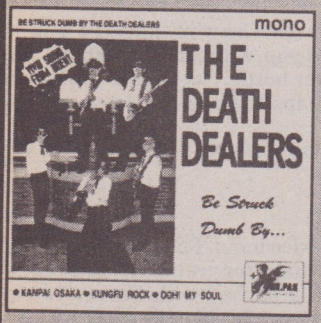
This bootleg disc consists of two San Francisco shows. One at the Old Waldorf on 10/25/79, the other at the Farm on 5/24/85. Both recordings are good sounding soundboard tapes. The first show has an unreleased song reggae parody called "Dreadlocks Of The Suburbs" which might interest collectors. The band plays well and this disc is a good reminder of what the DK's were like live. It's surprising that Jello's never released a live DK's record. The way these things keep popping up, he should consider it. (MM)
(no address)

DEADCATS - "Bucket To Love" CD

"We sound like the CRAMPS... hey man, it's who we are, it's what we do." Alright already, it's "Hilbilly-Surf-Punk", and you're pretty good at it too, want a biscuit? Lately, to me, if you're not SF's own MUTILATORS, your psychobilly ain't no kind of psychobilly a'tall. So sorry. (RY)
(Flying Saucer Records, PO Box 408-1275 Haro St., Vancouver, BC, CANADA)

DEADFALL - "Frail Boy" EP

Boy this had cutesy pie pop punk written all over it, but happy day, it's anything but. I always have a tough time coming up with adjectives for bands like this. It's not HC, it's not grind, it's not rock per se, it's just *heavy*. Distorted vocals, chunky bass lines, what could verge on metallic (yet not wanky) guitar riffs, a slow listing drum beat, which still manage to hold everything together in a good chug along sort of way. Good from start to finish. (LD)
(Deadfall, 4112-132 Pleasant Valley Rd. #1003, Raleigh, NC 27612)



THE DEATH DEALERS - "Be Struck Dumb By..." EP

This is March, yet I seem to be in some fucking Xmas mood. This is yet another 7 inch worth buying (like the FANTASTIC DEEJAYS ree-ish) if you like to drink and fuck (if you don't, why aren't you out carrolling with Shane White, loser?), although (prepare for snobbish attack) these guys *live* are twenty times wilder than you would ever suspect from this. So there, signed. (DD)
(Mr. Pan Records, Horie-Daikyo Bldg. B1F, 1-2-25, Kita-Horie, Nishi-ku, Osaka 550, JAPAN)

THE DEL-VAMPS - "Surf Stompin' Nightmare" EP

Yet another Heavy Metal style surf record from the vaults of Mike Lucas. THE DEL-VAMPS come complete with iron crosses, Zorro masks, white pants, bow ties and a Fender guitar. Actually, isn't that Mel and Maz? Anyway, while Lucas was compiling cuts fer volume two of the "Pulp Fiction" soundtrack, he was left with three tracks that wouldn't fit. It was either sell them to Taco Bell or put them out on his own label. I think he made the right move because his profits have been incredible!!!! (SW)
(Repent, no address)

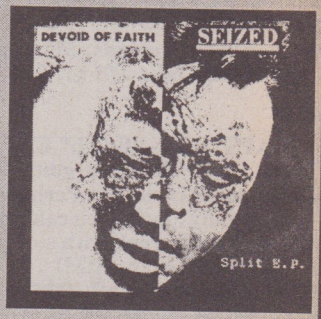
DEPRESSING CLAIM - "Radio Surf" CD

Spanish pop punk (sung in Spanish) in the QUEERS and SCREECHING WEASEL vein. Although this is quite generic, there are some hella catchy tunes on this. Amateur-ish and fun stuff with the vocals in Spanish giving this some much needed charm. (RL)
(No Tomorrow, Apartado 1134, 12080 Castellon, SPAIN)

DESPAIR - "Pattern Life" CD

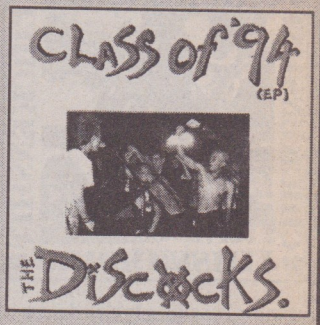
Seems to be the current rage across the Atlantic, so I guess now's the time to form a metallic hardcore band. Standard stuff: huge guitars, chunka chunka work etc. I like the part where they talk about hardcore as being the 'The one thing I truly believe". Ouch - no wonder krishna caught on. There's certainly a few bands of this genre who seem to stand out, these guys simply aren't in that company. (TM)
(Trustkill, 23 Farm Edge Lane, Tinton Falls, NJ 07724)

DEVOID OF FAITH/SEIZED - split EP



Upstate New York's 'other' band bust out a split after their several solo releases. Coupla badass originals and a great NEGATIVE APPROACH cover. Few bands should touch covers like that, but these guys pull it off well enough to get props. SEIZED take the low road - slower with gruff vocals and a song that seems to go on a bit too long. (TM)
(Gloom, 32 15th St, Watervliet, NY 12189)

DISCOCKS - "Class Of '94" EP



Fucking great Oi! type Japanese punk rock that is so catchy it's nauseating. Faster-paced with indignant vocals and the occasional "Oi Oi" thrown in for good measure. Unpolished, but in no way amateurish, be prepared to tap your toes, to bounce your head. You get the feeling that these guys really like what they're doing. May be hard to find, but worth the effort. (KK)
(Knock-Out Records, Postfach 100716, 46527 Dinslaken, GERMANY)

DOOM - "Monarchy Zoo" EP

This sounds really good at 45 rpm (the wrong speed). But even regular, it's still DOOM at their finest destruction, heavier than POISON IDEA's collective waistline. Surely this EP will be on every crusty's wish list this season. (AI)
(Bradford Music, PO Box 169, Bradford, BD7 3AS, UK)

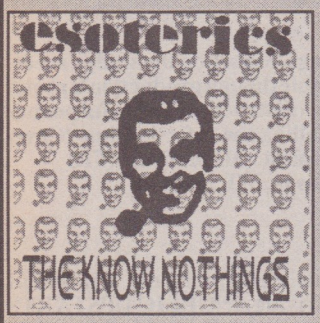
ELECTRIC FRANKENSTEIN - "Conquers The World!" CD

I made the assumption in 30 seconds that this was a cinch review, good as gold, in the bag, because I've liked this band. This is good, it sounds like what I want to hear, almost too much. Split this back down into singles, and put it on vinyl like they should be. I'm having one of those feelings where you think you're excited about a new band and you realize they're not that great. Like I say, some things need to be listened to one 7" at a time, or seen live - that's the only way, now let me escape this review before I feel guilty. (RY)
(Nesak International, 21000 Boca Rio Rd A-15, Boca Raton, FL 33433)

MUSIC REVIEWS

ENTRAILS MASSACRE/ANUS PRAETER - split EP

Boy is that a mouthful of words. Or I guess I should say a buttful. This split brings you two bands from Germany. From the look of their pictures and lyrics, ANUS PRAETER almost struck me as goofcore grind. (Is this possible?) ENTRAILS MASSACRE on the other hand seem a bit more on the serious tip, blood splattered lettering and all. Both bands kicked out forgettable grindcore, and neither did much for me. (RC)
(Gulli Records, PO Box 41, 10205 Berlin, GERMANY)



ESOTERICS/THE KNOW NOTHINGS - split EP

The ESOTERICS are sound kinda emo/arty but appear kinda drunken/funny so I'm not sure. (Some info or lyrics, people?) THE KNOW NOTHINGS, on the other hand, surprised me with a couple really cool pop songs. The record's limited to 500 so grab one quick. (PC)
(Olive Records, 2122 Burnside Dr., Dayton, OH 45439)

F.Y.P. - "Toilet Kids Bread" LP

Most of this sounds like SCREECHING WEASEL gone hardcore, and the rest of it is straight-up hardcore. Not vein-popping HC, more like a trashcan fight in the middle of the street. You know, fun, not macho. Vocals so snotty that at times you'll swear a retarded child has grabbed the mic for a temper tantrum. Mmm, good record, a tasty treat. (JN)
(Recess Records, PO Box 1112, Torrance, CA 90505)

FALLING SICKNESS/NOBODYS - split EP

The punk rock on this record is so snotty, I had a hard time getting the needle to track correctly because of the phlegm covering the record. NOBODYS create a litter of three tracks all produced by Joe Queer. Their ode to Chuck Berry was hilarious. It deals with his little golden shower escapade caught on video. FALLING SICKNESS clock in with the top track "Cut To Fit". Super fast, super catchy, and super good. Kinda in that SCARED OF CHAKA vein. But they eat dirt on their little ska number. Eech! Nevertheless, this one is worth seeking out. (RC)
(Hopeless Records, PO Box 7495, Van Nuys, CA 91409-7495)

LA FAMILIA MANSON - "Fun" EP

Simple punk rock that varies between melodic and fairly catchy ("What's Wrong", "Crushed on the Floor") and generic (the two songs on the flip). It's buzzy, a little repetitious, and not all that distinctive, with mostly sung vocals played over a solid wall of powerchord guitar. A little below average for this style. (SS)
(No Tomorrow, Apdo. 1134, 12080 Castellon, SPAIN)

THE FANTASTIC DEEJAYS - "Fight Fire" EP

I've been lukewarm (with good reason, admittedly) about a lot of reissue "product" lately, but this is *essential*. "Get Away Girl " is pop-punk that really puts you (the listener) through the fucking wringer in a way that even first LP BLACK SABBATH (completely underrated by most stoners busy stroking to "Sweet Leaf" and not recognizing the brilliance of godhead Rob Halford; hail Rob, King of Arizona with rainbow shades) does not, while "Fight Fire" (NOT "Fight Fur") is also worthy of an underage female MRR reader taking me to the Rosarita Beach Inn for a Broccolli Sunrise. So let's do it right now! Fuck you too! (DD)
(Get Hip, PO Box 666, Cannonsburg, PA 15317)

FAT VACUUM/INTO BARBIE - split EP

An emo/East Coast hardcore-style 'pisstake' band seems inevitable, and the one FAT VACUUM song almost pushes the buttons of riduculousness—hard, with goofy bad poetry expressed with tears-in-the-eye angry seriousness. Grinding explosive churn with harsh vocals yelling lines like "Piss on me, you dirty fuck, piss on me, get me off" Er...I think it's a joke... Fellow Gainesville, Florida band INTO BARBIE's two songs schizophrenically swap from quirky dark post-punk to 2-4 country two-step while the lyrics consistenantly refer to the sport of fishing and fish? Fun. (KS)
(Nook And Cranny Records, PO Box 14655, Gainesville, FL 32604)

59 TIMES THE PAIN - "More Out Of Today" CD

Sweden's 59 TIMES THE PAIN break out some hardcore with a definite edge. A really clean guitar sound matched some catchy hooks caught my attention from the start. Sometimes the vocals reminded me of Dave MDC. The lyrics were sure good for a laugh. "59 is back and here to attack/With hardcore that'll kill and providing a thrill/As hard as ever us compromise never/If you like our way then you gotta stay." Whatever boys?! Overall, I thought this was pretty good, but it started to wear thin after 16 tracks. More clean cut kids with some clean cut hardcore. (RC)
(Burning Heart Records, Box 138, 737 21 Fagersta, SWEDEN)

FIGHTING CAUSE/MCRACKINS - split EP

FIGHTING CAUSE fit in with the late '80s Britpunk of bands like GOOBER PATROL and IDENTITY, and both songs are real good. The 3 McRACKINS tunes include the NOFX-like "Slap Me Silly" from their "Planet Of The Eggs" CD, and 2 new ones which are pretty cool too. The DICKIESish "Enus The Psycho" is sure to amuse. (MC)
(Last Resort, PO Box 2986, Covina, CA 91722)

FINGERPRINT - CD

Had to argue with Tim Yo about this being "within our area of coverage". Glad I did, because this stuff rocks. Granted, they have a propensity towards intros that last too long (45 secs on average) - but once they kick in, it's some of the highest quality throat lozenge hardcore around. (TM)
(Stonehenge c/o Christophe Mora, 2 Rue Jean-Jacques Rousseau, 93400 Saint Ouen, FRANCE)

FOSTER FRIENDS - "Demon" EP

The cover on this has a sticker which proclaims "Recorded Live- One Track". My first impressions of this are that this is either going to be really scary or else really brilliant. Well, I guess first impressions aren't always correct. This sounds pretty good for being a one-track recording. However, the music is simply instrumental, semi-hardcore songs. Maybe some vocals would help. (CK)
($3 ppd: Foster Friends, PO Box 1593, Billings, MT 59103)

FRANKENSTEIN - "Eve Of the Dead Boys" 10"

This disc helps fill the void between ROCKET FROM THE TOMBS in 1974 and THE DEAD BOYS "Young, Loud and Snotty" in '77. In 1975, Stiv Bators - vocals, Cheetah Chrome - guitar, Jimmy Zero- guitar, Jeff Magnum - bass, Johnny Blitz - drums and Peter Laughner on cowbell, had a band called FRANKENSTEIN in Cleveland. They played only a precious few gigs for sparse crowds. The three songs on this record are primitive demos for a club owner's Halloween show at the Piccadilly Inn. The sound is mediocre, but you get an idea of how rough mixes of "Sonic Reducer" and "Down in Flames" punk out. This record is for the completist DEAD BOYS collector geeks. (BR)
(Hell Yeah Records, PO Box 1975, Burbank, CA 91507)

MUSIC REVIEWS

THE FUCK UPS - "White Christmas" EP

This record is great! "White Christmas" is a novelty tongue in cheek bastardization of SKREWDRIVER's "White Power" racist diatribe. It's got funny lyrics sung over fast oi streetpunk. THE FUCK UPS are one of the premier oi outfits from anywhere on the planet! The B-side of this motherfucker fairly rages with over the top punk rock! "Oslo Skins" is a respectful tribute to THE FUCK UPS's cohorts. Then a crushing punk number, "A.C.A.B.", wraps up the assault. A welcome note is that these skins fly the stamp out Nazis symbol on their label. More power to THE FUCK UPS! (BR)
(Knockout Records, Postfach 100716, 46527 Dinslaken, GERMANY)

FUDGE DADDY-OS/KITTY BADASS - split EP

F.D.O'S have an early X influences on "3 AM Last Forever", and I like the song a lot. Unfortunately, the other song is too emo. K.B. are too sappy in their poppiness. If you like K stuff you'll like them though. (EC)
(Computer Crime Records, PO Box 1684, Norwalk, CT 06852)

FUDGE WAT - "Toffee" CDEP

A threesome from Sweden who look barely out of their teens have bleached blond hairs, round glasses and wear RANCID tees. This is (naturally) goofy pop-punk/ska where the guitars are heavy and chunky for one verse and clean and skanky for another. Songs are all upbeat, pretty hooky and unabashedly nerdy. Well played and fun and that's enough for some people, I guess. (HD)
(Brool, Slottsgatan 141, S-602 20 Norrkoping, SWEDEN)

THE FUMES - "Self Appointed Guardian Of The Machine" LP

Well *somebody* likes the NEW BOMB TURKS in this band. There's some influence here goin' on. But I like the TURKS so I like this too. Fast driving 3-chord punk and growly vocals. Great car-crushing stuff. A monster-truck of punk rock records. (AI)
(Empty Records, PO Box 12034, Seattle, WA 98102)

GAN - "Blink" EP

Great punk pop from the UK here. Cool harmonies and catchy guitar riffs with the melodic feel of the recent SNUFF stuff or the early DOUGHBOYS. Three good originals and a throw away BAD RELIGION cover. A very cool band that I'm looking forward to hearing more from. (RL)
($3 ppd: Pop Kid Records, 16 Raleigh Lane, Wayne, NJ, 07470)

GAUNT - "Cheater's Heaven" EP

I think this band has done better before, tho I imagine core fans will still appreciate the rawness. Still, tempos are down, melodies are up, heading towards more mainstream acceptance? (TY)
(Super 8 Records, PO Box 4023, Boston, MA 02101)

GERM ATTACK - "A Tribute To Blondie" CD

I can't handle this. I totally can't handle this. They make BLONDIE sound like a metal band. Chugga chugga guitar versions of BLONDIE hits and white pants. The cover is a really good take-off of "Parallel Lines". (LH)
(Wolverine Records, Benrather Schlossufer 63, 40593 Düsseldorf, GERMANY)

GLUE GUN - "The Scene Is Not For Sale" CD

Hardcore from Southern California that is at times melodic. Quite a few of the songs, however, have more of a South Bay metalcore feel a la EXCEL, BEOWULF and SUICIDAL TENDENCIES. All the cuts are fast and furious and there's enough variety to hold ones attention for the entire CD. Oh yeah, included are covers of THE GERMS, WASTED YOUTH and THE SIMPLETONES. (RM)
(Fearless Records, 13772 Goldenwest St. #545, Westminster, CA 92683)

GOB/DESIGNER - split EP

GOB generates grungy growlings. Sensationally sludgy sneering snotty sound. The tuneage's tolerable though production's pretty pathetic. DESIGNER definitely desires destruction. Powerful pounding playing but barely "brilliant". Calling the caterwauling "Caveman Punk" creates an accurate appraisal. OK offering. (FR)
(Bovine Records, PO Box 2134, Madison, WI 53701)

THE GOHEADS - "Big Nose" EP

Two of the songs are about animal rights, and I can't figure out what the title song is about. All 3 are driving ANGELIC UPSTARTS type anthems, and the vocals are real good, so this is easy to recommend. (MC)
(Snatch Records, Lantern House 38 Leicester Road, Loughborough Leicestershire, LE11 2AG, UK)

GONE BALD - CD

A Dutch group with some EX (the band) contamination beats it into the floor via their heavy sludge-prog punk workouts featuring edgy/itchy guitar sounds and shouty vocals. Instantly reminds me of some recent Touch & Go stuff I've heard. The first couple of songs held strong interest, then the whole thing collapsed under the repeat-that-riff syndrome. I'll listen to them again, I guess. I know for a fact that people will appreciate where they're coming from. (RW)
(Ferdinand Bolschaat 160/3, 1072 LT Amsterdam, HOLLAND)

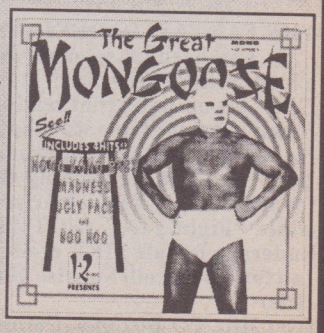
GOODFELLAS - "Blackout And The Soap And The Dead" EP

This is a weird little single. The main song is a NOFX style hardcore thing that actually kinda reminds me of SCREW 32 with more nasal vocals. Then they bust into some Fonzie kinda fake '50s thing. It's not really my thing. But they're tight and proficient at what they do... (LH)
(Filter Records, PO Box 4948, Berkeley, CA 94704)

GRASS PATCH/MILK-SHED - split EP

GRASS PATCH are totally emo reminding me of a less tuneful PITCHFORK or a faster ADMIRAL. Tight and certainly good at what they do although it's lack of melody loses my attention. MILK-SHED are totally catchy pop punk. "Whoa" is totally catchy and is worth the price of admission. (LH)
(Space Cadette Records, 7339 SW 45 St. #A, Miami, FL 33155)

GREATMONGOOSE - "Hong Kong Baby" EP



An okay 60's rock-n-roll type Japanese garage band with a lot of saxophone and TRASHWOMEN-style shrieking tossed in, just for kicks. Right on the pulse of young retro culture I must say. Not real fresh to my ears, but it sure ain't less than amusing.(RY)
(1+2 Records: Gloria Hatsuho 601, Nishi-Shinjuku 7-6-5, Shinjuku-ku, Tokyo 160, JAPAN)

MUSIC REVIEWS

THE GREEN HORNETS - "The Stinging Sounds Of" EP

Four songs, your average garage punk here, "Stolen Car" is my favorite tune, with a girl singing. I don't know, female vocals are so much cooler. Girl sounding male vocals or male sounding female vocals are definitely my favorite. (EC)
(Alopecia Records, 35 Mill Lane, Benson, 0X10 6SA, ENGLAND)

GREENSCAB - "Left The End Behind" CD

Too bad they didn't leave the beginning behind. Why do bands feel they have to attach these metal/prog rock intros onto otherwise perfectly raging non-metallic thrash? Oh well. Most songs are in the 'DIS' vein, well produced but still excellently raw, especially on the guitar sound. But several songs are lame-ass folk bullshit, I guess to (over)compensate for the rage elsewhere or to show their 'sensitive' side. Yech! (TY)
(Elderberry Records c/o Kakeskog/Karlsson, Hermansvagen 94 KV, 554 54 Jonköping, SWEDEN)

GREENSLEEP - "Division Factor" EP

It's about time I get to review a record that I can really sink my teeth into. These guys play a music that is vaguely reminiscent of early TREEPEOPLE or CHRISTIE FRONT DRIVE at times. Both aggressive and dreamy. It goes down smooth. But why do the best bands never send two copies of their record? (BG)
(Sunnyside Up Records, PO Box 16, Miller Place, NY 11764)

GRIMPLE/LOGICAL NONSENSE - split LP

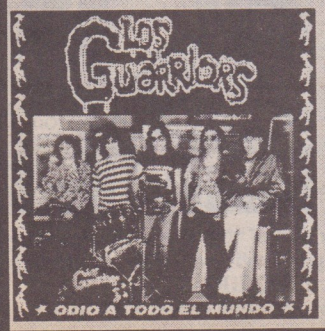
Better late than never could sum up this record. The tracks by the defunct GRIMPLE are pretty fast and furious, but lack the great catchiness of their earlier LP. You won't notice that because the majority of the songs are very intense in the vein UK stenchcore. Most excellent lyrics too, but CELTIC FROST covers don't do too much for me. LOGICAL NONSENSE from New Mexico play a *very* heavy type of metalish-hardcore with intensely guttural vocals which in the slower parts remind me of pre-art period NEUROSIS. (EY)
(East Bay Menace, PO Box 3313, Oakland, CA 94609)

GRINGO/THE FALL RIVER OVERDRIVE - split EP

GRINGO start us out with fun, rockin' yet mean spirited punk with song titles like "If Humor Doesn't Work...Violence is the Answer". Quite decent stuff. THE FALL RIVER... are just awesome damage with wonderfully tweaked vocals, occasional great guitar blasts, and a nice fast pace. Sorta rock, sorta punk, sorta AmRep. Cool. (LD)
(Roachender Records, 91 Simmons St. #2, Providence, RI 02909)

GRUESOME - "Atavus" 45

This is the most *produced* punk rock record I've ever heard. When the backing vocals kick in, it's like there's a 100-guy chorus singing the punk harmonies. Reeeally interesting. The drums and guitars sound great, the whole thing is great. Hard to compare, but I could say BAD RELIGION and not be too far afield. But GRUESOME's sound is a lot fuller. I would love to see how this translates live. It's mindblowing. From Japan. (GS)
(Gruesome, 1-4-14-506 Ebisuhonmachi, Naniwaku, Osaka City, JAPAN)



GUARRIORS - "Odio A Todo El Mundo" EP

Spanish 'hate punk' in an early '80s style, but with an occasional slide guitar. Includes a GG cover song. (TY)
(No Tomorrow Records, Apdo 1134, 12080 Castellon, SPAIN)

HARDCORES - "Eedenin Polttaja" CD

Thrashy hardcore from Finland that's well put together musically. Each instrument seems to be doing it's own thing at a decent rate of speed, it's certainly fast, but not too fast, and there's a nice buzz saw guitar sound figuring prominently in the mix. Lyrically it's all in Finnish, but a slip of paper enclosed with the CD said these guys are 'hate-core', so that might give an indication. (MA)
(Alternative Action Records, PO Box 174, 11101 Riihimake, FINLAND)

THE HENTCHMEN - "Gravel-bite" EP

This Detroit combo has a CHUCK BERRY feel on one song, BILL BLACK'S COMBO on another, and DAVE BABY CORTEZ meets rollerink music on another. (TY)
(1+2 Records: Gloria Hatsuho 601, Nishi-Shinjuku 7-6-5, Shinjuku-ku, Tokyo 160, JAPAN)

HONEYWELL - "Electric Kool-aid" EP

First off, the cover fucking sucks, like some 1960's "Fillmore" poster-barfola. Three tracks from the now-defunct HONEYWELL are scathing 1990's San Diego vicinity hardcore/spastic guitar driven fit trash with screechy chirping vocals, on a par with their other fine releases. As to the other two songs, the sound is similar although this pair coalesce around mid-tempo parts, lyrics drift in and out of personal meaning and poetic nothingness. (KS)
(Monotone Supersounds, 7310 Marilyn Dr, Corona, CA 91719)

LOS HUEVOS - "The Rebel Kind" EP

By far these Sacto geeks have managed to put out probably what's the best record I've reviewed in the last couple of moths. Trashed out lo-fi nastiness. An amazing cover of KAOS' "Alcoholiday", as well as covers by MURPHY AND THE MOB and somebody I'm forgetting. Their own songs are about James Brown (sorta), and general mean-spirited-ness. Another fine release from Moo La La. (LD)
($3.00 ppd: Moo La La, 1114 21st St., Sacramento, CA 95814)

HUMAN DESPAIR - "Struggle For Existence" EP

Really scratchy guitars and manic pace coupled with dark art depicting war and famine lodge this piece firmly in the crust genre of Japanese punk. Everyone into Profane Existence 7"s must not miss this beaut. (KG)
(Discrete Records c/o Hideyuki Okahara, Ceramicall #301, 1-37 Minami Cho, 2-Chome, Kokubunji-shi, Tokyo 185, JAPAN)

THE HUNGRY I - "Does It Feel Good" EP

Doing that '60s garage thing with a pop edge. Sounds great, but I can't really think of any reason why you'd need this. (CK)
(Fietsen Records c/o Splash Sploosh, Lessestraat 88, 1966 SH Heemskerk, HOLLAND)

INDIGESTO/EXTREMAMENTE IRRITANTE - split LP

There's no doubt about the punk credibility on this one. Every aspect about this LP screams raw: the aesthetics, the packaging, the sound quality, the music—you name it, it's DIY a la Brazil, reflecting the styles and motifs of '82. INDIGESTO gets my vote; I hope they tour all of South America and get the girl militia in full revolution gear. (KG)
(Nerve Racking Records, CP 14263, CEP 01299-970, São Paulo-SP, BRAZIL)

MUSIC REVIEWS

INSOMNIACS - "Already Down/Jump And Dance"

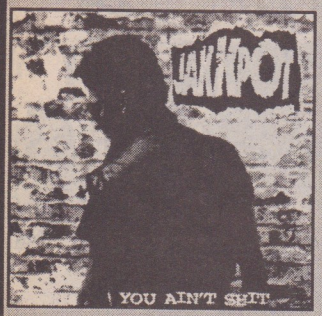
The INSOMNIACS sound like a holdover from the mid-sixties revival of the mid-eighties, which means we're beginning to enter into weird territory "I'm not really as much into 'the sixties' as I am the 'mid-eighties sixties'. I make the comparison because even though they play loud and have the required punk quotient for review in MRR, there are some folk-rock touches in the choruses and songwriting. Good band, just don't tell them that they sound like an all-boy PANDORAS. (JR)
(Estrus, PO Box 2125, Bellingham, WA 98227)

INTEGRITY - "Humanity Is The Devil" 10"

Pure hot fusion of East Coast slowing mosh hardcore and pure metal, heaviness, serious guitar overdubs. Vocals gnarled out with anger and intensity. Lyrics tread through the apocalpytic state of mind, delusions and regret. Bonus whack religious tract regarding the "fusion of the goat and lamb", ambient scenster word jazz. Five songs and a burly Pushead cover! (KS)
(Victory Records, PO Box 146546, Chicago, IL 60614)

JACK KILLED JILL - "Well" LP

This band is a real hodge-podge of alternative rock styles, with elements of JOY DIVISION (the moody "Playground"; their cover of JD's early punker, "They Walked in Line"); mid-period SIOUXSIE ("Trapped"); and even straight ahead, if undistinguished punk ("Him", "Vent"). If the band itself seems to lack a fundamental identity, the solid female vocals do a great job binding the package together, managing all the genres with style to spare. (SS)
(New Red Archives, PO Box 210501, San Francisco, CA 94121)



JAKKPOT - "You Ain't Shit/Nobody Wanted Us"

"Make trouble for us and we'll smash your face in", the guy sings on "Nobody Wanted Us". He sounds like he means business. Don't waste your time on any recently-reformed-Mountain-Dew-swilling has-beens when there are bands like JAKKPOT around, who are all too willing to verbally threaten their listening audience. Both tracks here are great, fast punk that actually do remind me of a sped-up, fucked-up version of the PISTOLS, and you'll never hear them selling soda on late-night commercial breaks. (JR)
(American Punk Records, 802 S. Broadway, Baltimore, MD 21231)

JANE NOEL - "Relax Your Penis" CD

Excruciating 'George Tabb pain story' cover art. The music within is a strange almost art-damaged jamming 'punk' sound with distorted guitar being the featured player. Hey, it grew on me after a couple of listens. They have some good instincts for longer noise-rock workouts that manage to avoid(barely) a sorta '92-era grunge sound. Decent overall. (RW)
(PO Box 921, Boston, MA 02103)

JET BUMPERS - "Non-Stop Pepsi Party With The..." EP

Melodic old-style punk in the style of DMZ — aggressive, rock'n'rolly, and a lot of fun. While their straightforward cover of GUN CLUB's "Sex Beat" adds little to the classic original, "Summer of 1995" is an engaging tribute to punk rock in the style of 1979; the two remaining tracks have more in driving, guitar-driven enthusiasm than great tuneage. At their best, these guys are definitely above average, but certainly no revelation. (SS)
(Radio Blast Recordings, Buchenstr. 18B, 40599 Dusseldorf, GERMANY)

JIMMY KEITH AND HIS SHOCKY HORRORS - "Hooker Or King/Little Old Wine Drinks With Me"

German, hearty, punk rock and roll. Good production, the kind of punk a mother could love. The kind of thing I have trouble finding something to say about! It's okay, they look like idiots, but they don't sound too bad - not real serious, some fun little guitar solos, if it was in a candy dish it would get eaten, but nobody would ask what it was. (RY)
(1+2 Records: Gloria Hatsuho 601, Nishi-shinjuku 7-6-5, Shinjuku-ku, Tokyo 160, JAPAN)

JOHN COUGAR CONCENTRATION CAMP - "Victoria's Secret Sauce" EP

Good, clean, punk rock. Poppy for sure, but not wishy washy or lame. Energetic, doesn't skimp on the guitar action. An enjoyable piece of vinyl. "Just because I live in Sparta, doesn't mean I'm a Spartan". (JN)
($3 ppd: Mutant Pop Records, 5010 NW Shasta, Corvallis, OR 97330)

JUGGLING JUGULARS - "Positively Fed Up!" CD

Unreal!! Super tight hardcore punk thrash reminiscent of early '80's stylings. Aggressive, yet capable of solid song structure, providing depth to the sound. The mix is great, each instrument figure prominently, and the guitar has that awesome buzzsaw sound with a gritty edge. The dual vocals work extremely well, bouncing off each other with precision and immediacy. Lyrically, they're political, but it's more from a personal standpoint, with a over all message of self-empowerment. They also do a cover of TREBLINKA's "Muuttolinnut". The more I listen to this, the more things I discover in the music that puts this over the top. Excellent stuff indeed!! (MA)
(Juggling Jugulars, PL 1, 65201 Vaasa, FINLAND)

EL KASO URKIJO - "La Espana Negra De Los Crimenes Rurales" CD

I was definitely excited about this when I saw the back cover - tons of songs (53!) and most of them under a minute. Should have left well enough alone - that was about as excited as I would get over this one. Redundant, unimaginative, and regretfully long winded. Having short songs won't save you if you can't write a song to begin with. (TM)
(Kara Tula c/o Corsega, 608 Baixos, 08025 Barcelona, SPAIN)

THE KEBABS - "Red Flag" EP

Political, aggressive thrashy songs, with urgent and interesting vocals. I saw the cartoony sleeve and I thought this was going to be pop-punk. Boy was I wrong! "Fuck The Police" and "Red Flag" are standouts, in a NEUROSIS vein but a little faster all around. (GS)
(Subsistence Records, 504 Marion Ave, Pittsburgh PA, 15221)

THE KIDS - "Never Mind The Pistols Here's The Kids" EP

Those legendary punk rockers from Belgium, THE KIDS, have an EP out with four live tracks from 1978 and one studio track from '77. The studio track is not exceptional, but the live recordings are essential for KIDS fans. Formed in 1976 on the basis of seeing EDDIE AND THE HOT RODS in London, with THE RAMONES first LP cited as an influence, THE KIDS released their first LP and single in 1978. Quite amazing! This 7" contains a good version of "No Monarchy", a song from that first single. Good sound, a good collectors tidbit, including an interview, news clippings and pictures. (BR)
(Wild Wild Records, BP 55, 92123 Montrouge cedex, FRANCE)

MUSIC REVIEWS

KORESH - "The Jist" EP

Good, catchy, creative pop punk stuff makes up this record. The mostly mid tempo tunes have cool backing vocals. The lyrics seem to all be about people who have dissapointed the vocalist by not living up to values that they had at one time. A note in the record says the band has become a bit heavier musically since this was recorded. (MM)
(Rayman Records, 1321 Drivers Cir., Rocky Mt., NC 27804)

KURU - "Breed" EP

Grinding metallic hardcore from London, power riffing their way through four songs of DISCHARGE/DOOM type stuff. Actually pretty good, with a rhythmic quality that usually evades this kind of music, and vocals that you can actually here. Actually on second thought it actually sounds a little like that band BEYOND POSSESSION. Definitely a cut above. (AM)
(Kuru, 66 Northwold Rd, Clapton, London E5, UK)

LAZYEYESPEECHCOMMUNITY - "Pretend" CD

If you were to ask me, what's wrong with most pop-punk is that it's usually far too much pop and not much punk. LESC play punk pop, not vice versa. This 10 song CD is a good fast-paced shot of melodic adrenaline. Their one weakness is that they go a bit cliche crazy in the lyric dept, but I'm sure they'll get more of their own voice in time. Overall, a solid release. (BG)
($6 ppd: Five Finger Records c/o Mike Palm, 3136 Rock Haven Ave, Rochester Hills, MI 48309)

LIBERATE - "No Seed No Seed" EP

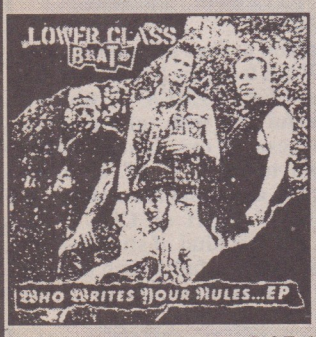
Whoa!! From beginning to end, start to finish, these guys unleash furious sonic blasts of intense Japanese hardcore that's guaranteed to leave a path of destruction in the after math. Buzzsaw guitars that shred steal, vocals that gargle glass, and a rhythm section capable of simulating earthquakes come together, creating some of the best noise I've heard in ages. Thrashy and catchy at the same time, no simple feat. (MA)
(Blood Sucker Records, PO Box 733, 16-18-203, Nishiku Kusunoki-cho, Hiroshima City, JAPAN)

LORD HIGH FIXERS - "When The Revolution Comes" CD

Compilation of previous releases. It's the white man's blues, but sounds oh so good. Yeah, I like it. You will too. (CK)
(Au-Go-Go, GPO Box 542d, Melbourne, Vic 3001, AUSTRALIA)

LOUDPIPES/ESSOASSO - split EP

All the way from Sweden, the 'PIPES play total fast thrashy punk rock, while ESSOASSO from North Carolina are more dirgy and metally, with a slightly sinister sound and the craziest fast parts where everything just sounds fucked up. The last song has a cool bassline and is really good. (AM)
($3 ppd: Essoasso, 7121 Quail Woods Rd, Wilmington, NC 28405)



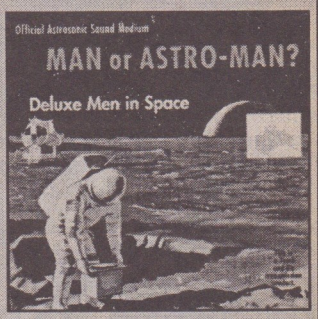
LOWER CLASS BRATS - "Who Writes Your Rules" EP

Some good ol' boys outta Texas playin' some shit-kickin' oi! music. Pretty decent stuff from the LCB who have the streetpunk thang down pat. Although kinda slow (i.e. more like LAST RESORT than PETER & TTB), there are some good moments, like their BLITZ inspired guitar parts and sometimes silly lyrics. I love this kinda music but will the day come when I can hear a new oi release without hearing the words? Pride, the streets, the system, boots, etc.... I wonder if they wear all that leather in the Texas summers? (EY)
(Helen Of Oi! Records, PO Box 1, Hunstanton, Norfolk, PE36 5PH, UK)

MAGGOT SLAYER OVERDRIVE - "The Angry Buzzing Of A Million Flies" EP

The name of this band sounds familiar, having had a split LP with CORPUS VILE a while back. So anyway, what we have here is some UK hardcore punk with a filthy metallic edge that incorporates infectious sing a long choruses along with a sense of humor. Somewhat like if SPINAL TAP played punk. They even wrote a song about Michael Jackson!! Four songs in all, with "Ostrich Eggs" being the best. (MA)
(Epistrophy Records, PO Box 312, 30003 Hannover, GERMANY)

MAN OR ASTROMAN? - "Deluxe Men In Space" EP



It's a MOAM EP, OK? You get a beautifully packaged, immaculately played space-surf record that looks grand displayed on the mantle and plays swank on the turntable. 'March Of The Androids' is especially good here. Overall, it's as good (and similar) to the last dozen or so thingies they've launched. Fans shouldn't snooze, beginners can't lose. (RW)
(Touch & Go, PO Box 25520, Chicago, IL 60625)

MAN OR ASTROMAN? - "What Remains Inside A Black Hole" LP

More trademark well-played instrumentals and sound-bite silliness from this Alabama combo. Always better live than on a recording, I enjoy this band but don't really listen to their records. Fans will love this. (CH)
(Au-Go-Go Records, GPO Box 542d, Melbourne, Vic 3001, AUSTRALIA)

MANDRAZH - "Underground Belarus" EP

OK, you know these guys must be weird because they hail from the only former Soviet state that actually wants to be reunited with Russia. Actually, their music is similar to some of the Russian punk I've heard, combining ethnic folk riffs with thrashy/punky raves, combined with that throaty Ruskie vocal style. At times it's one of those 'for collectors only' things, but on some of the songs they genuinely grab you. (TY)
(Tian An Men, Antipodes Souterrains, 28 Rue De Soultz, 67100 Strasbourg, FRANCE)

MANLIFTINGBANNER - "Commitment" CD

Hell yeah!!! Here it is folks, the long awaited CD release of MLB material. This disc consists of their EP and 10" along with a couple of outtakes. Raging hardcore from ex-LARM and PROFOUND members with a strong early '80s flavor that goes for the throat. Enlightening the heart and mind with great music along with intelligent and inspiring lyrics, from a Communist perspective. Plus the sound bites are some of the best you'll hear anywhere. The rage and immediate energy come across so well through their auditory assault, that revolution does seem possible. Amazing all the way through. These guys are missed. Without a doubt, one of the most important bands of the decade. If this music doesn't make you want to topple the system, then nothing will. (MA)
(Crucial Response Records, Kaiserfeld 98, 49047 Oberhausen, GERMANY)

MUSIC REVIEWS

THE MAYBES - "Spiders Don't Sleep" EP

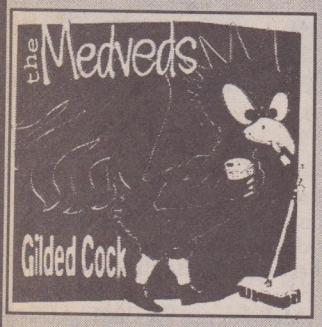
If you liked the CLASH's first LP, then you'll *love this* (maybe - they're asking for a gag like that with a name like this). Nothing too wrong, which (in this modern day and age of et. c. and et. al., e.g., ergo ergat sum). Seriously, it's all fucking right; but not *all fucking right*, if you get my jist. (DD)
(Wiped Out Records Lot., Les Acacias, 38660 Le Touvet, FRANCE)

ME FIRST & THE GIMME GIMMES - "Country Roads/ Leaving On A Jet Plane"

From what I understand, a group comprised of Fat Wreck Chords employees. That's fine. They're nice people. They do two covers. It's punk rock, man. It's kind of silly. It sounds like everything else on Fat. So if you like that, you'll like this. (CK)
(Fat Wreck Chords, PO Box 460144, San Francisco, CA 94146)

MEATFLY - "Bodge" EP

MEATFLY? Are they still around? For those who can remember back, this is Kalv's band after HERESY split. Musically, they've got more in common with "Damaged" period BLACK FLAG than with UK grindcore. These songs were all recorded live back in '91 while on tour in JAPAN with DISORDER. Pretty good quality for a live thing although the guitars are over-dubbed... (LH)
(In Your Face, no address listed.)

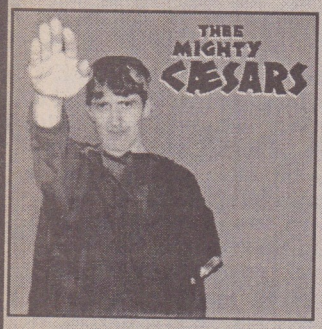


MEDVEDS/PENIS FLY TRAP - split 45

Two Boston bands share this single. Penis is a slow to mid tempo pop punk garage trio and are better than their name. Inspirational line: "Morrison's dead and I like it that way". MEDVED is a bit more garagey with 3 people sharing the vocals. Their tune is about working at the chores at home, cleaning the toilet, etc. Rocking stuff. (MM)
(15 Quint Ave. #2, Allston, MA 02134)

THE MEOWS - "Crazy" EP

While I'm not totally sure, I'm assuming these dudes are European - Spanish or French - (the label and the names). However, they have a suspiciously Australian sound. Lots of guitars and an almost '70s alternative pop/rock sound (NY DOLLS, RICHARD HELL). Not grinding, fast guitars, but full with a pounding beat. Very catchy and very pop. (KK)
(Goo Recs., Offset ALG, S.A., San Raimundo, 31, 28039 Madrid, SPAIN)



THEE MIGHTY CAESARS - "You Are Forgiven" EP

It took a while for Billy Childish's THEE HEADCOATS to get as good as his preceding combo THEE MIGHTY CAESARS, and the last few HEADCOATS releases have been fucking great. Well, he reformed THEE MIGHTY's for a few hours recently and spat out two quick 7"s, one of which was given away at the only reunion gig (good luck kids). This is the other one, intended for mass consumption, and it's a totally passionate kick-ass rockin'-punk single in the patented betrayed-and-pissed vein that Childish can work like no one else. I just don't believe anyone else, is all. Don't know why he felt compelled to put out some more stuff under this name, but no complaints. Raw and alive. (RW)
(Sympathy)

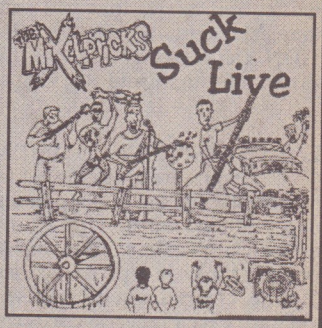
MILKY WIMPSHAKE - "Love Songs For Punk Rockers" EP

Poppy garage stuff with a casual feel, like they actually had fun recording the music, and aren't embarrassed about the lyrics. The songs are interesting, and if you've liked JILTED JOHN or HELEN LOVE, you'll want to pick this up. (MC)
(Slampt, PO Box 54, Heaton, Newcastle Upon Tyne, NE6 5YW, UK)

MIRIAMPLACE - "Lazybone" EP

Italian pop punk/melodic hardcore (vocals in English) in the BAD RELIGION vein with a tad of variety, i.e. a ska tune. Competent but a little too typical to stand out. (RL)
(Enjoy This! Records, Massimo Pavan, Via Arno n 8, 31050 Villorba, ITALY)

MIXELPRICKS - "Suck Live" EP

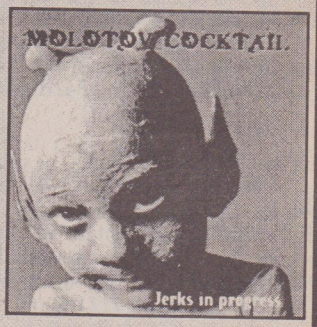


I've seen wannabe NOFX's, but I think these guys wannabe the QUEERS! They sound like the QUEERS, quick basic 1-2-3 punk rock with a snotty vocalist. But wait, it goes deeper than that. Look at these cosmic similarities: "Suck Live"—don't the Queers have a live LP called "Suck This"? Song titles: "Pathetic", "I Wanna Beat You Up", "Jenny Was A Valley Girl". QUEERS song equivalents: "Teenage Bonehead", "Fuck You", "Ursala Finally Has Tits". "Grow Up", isn't that a QUEERS LP? (EY)
(PO Box 4663, Lafayette, IN 47903)

MOCKET - "Pearl Drop" EP

Tim says they sound like BLONDIE, but I'm not so sure myself - other people might refer to this as "indie-pop" (I'm sure the band doesn't), but I'd never be so crass. Three tracks of new-wavish pop with occasional synth (nice touch) and alternating male-and-female vocalists who sound like grade-school children wandering around lost. The two peppier tracks ("Pearl Drop" and "Spark Plug") are worth a listen, but the long, drawn-out-with-no-payoff b-side should be avoided. (JR)
(Up Records, PO Box 21328, Seattle, WA 98111-3328)

MOLOTOV COCKTAIL - "Jerks In Progress" EP

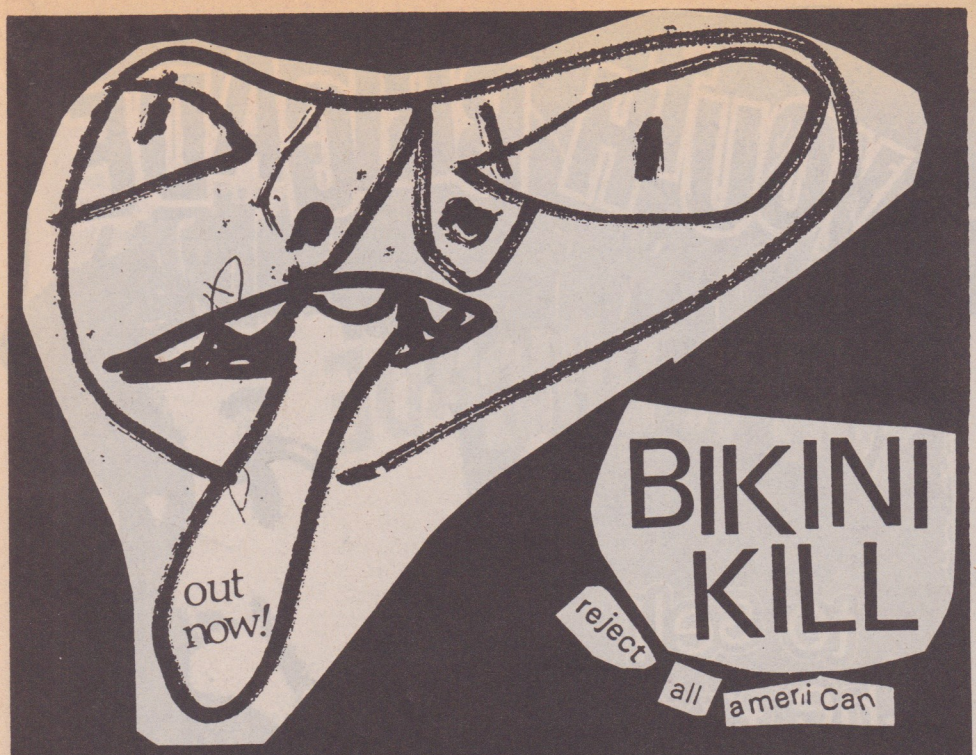


Basic tight fast punk rock, with repetitive bass lines holding down the simple rhythms and songs about driving and aliens. The first straightforward punk record I've heard from AT for a while. This is actually pretty good. (AM)
(Alternative Tentacles, PO Box 419092, San Francisco, CA 94141-9092)

MONKHOUSE/STRIKNIEN DC - split CD

Two bands from Ireland team up and deliver a double dose of Paddy punk rock mayhem. MONKHOUSE from the North have the first 14 tracks and sound very much like LEATHERFACE, which is absolutely fine by me. Melodic, powerful and with total Frankie Stubbs vocals, but it's not a sound that's exactly overdone, and they have enough personality of their own to carry it off. Dublin's STRIKNIEN DC on the other hand play a combination of pretty straightforward ska-punk like CITIZEN FISH or CULTURE SHOCK and hardcore. They're okay, but this kind of stuff doesn't really float my boat. Good value though, with a full-length albums worth of stuff from each band, and definitely worth it for MONKHOUSE alone. (AM)
($10 ppd: Rejected Records, 9 Woodlands Ave, Dun Laoghaire, Co. Dublin, IRELAND)

RECORD REVIEWS CONTINUED
IN MRR 156 PART 2



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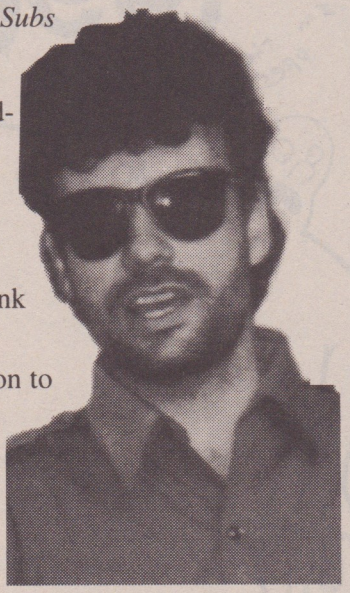

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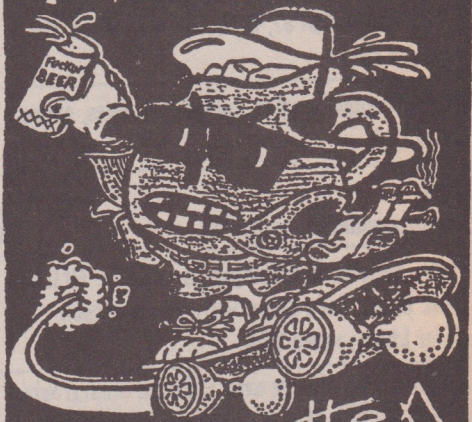

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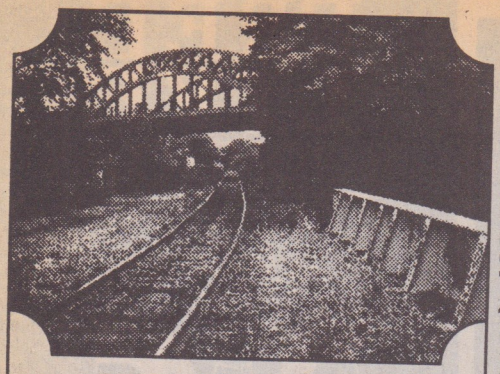

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4th piss jar, angry samoans, tarn, better than your hand

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25th: redemtion 87, Q factor, drop time, the promise ring

31st: struggle buggies, spinning jennies, spore, more TBA

June:

7th propogandhi, more TBA

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924 Gilman is located at the corner of 8th and Gilman in Berkeley. Call (510) 525-9926 for up to date show info and directions. Meetings are on the 1st & 3rd Saturdays of the month, all are welcome. Most shows are $5 and require a membership card ($2/year). Gilman is all ages and volunteer run, with no alcohol or drugs allowed inside. No racist, sexist, homophobic bands allowed. If you see a fight start, BREAK IT UP, don't watch. There is more and more dumb macho fuckhead violence appearing in the scene lately, and if you still want to have a cool place to see shows, it's up to YOU to help stop it. We don't care if you're a skin or a crusty or a jock – if you want to fight, stay away from Gilman, you dumb fuck. Try the Berkeley Square, OK?

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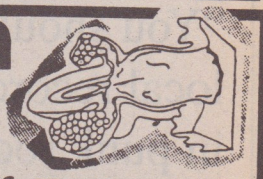

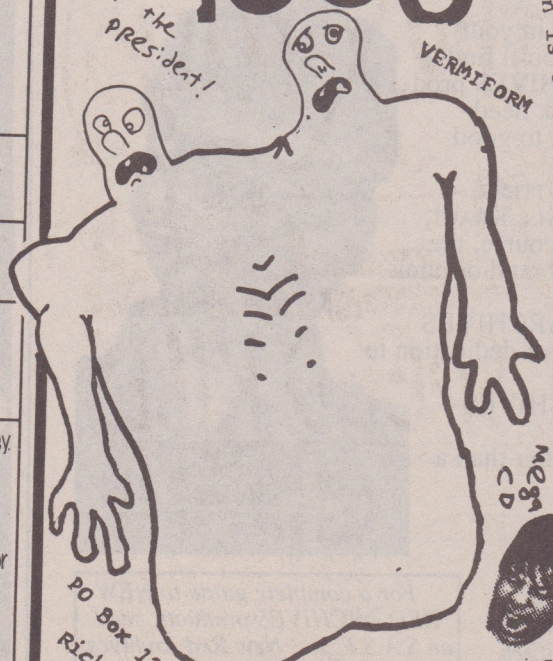

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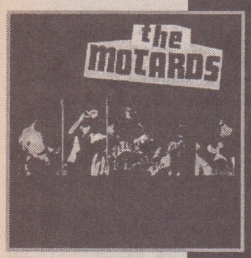

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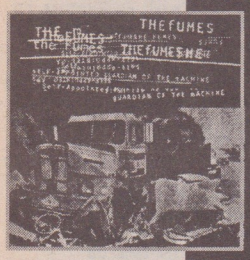

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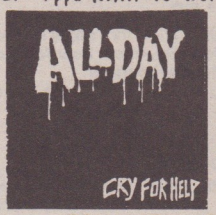

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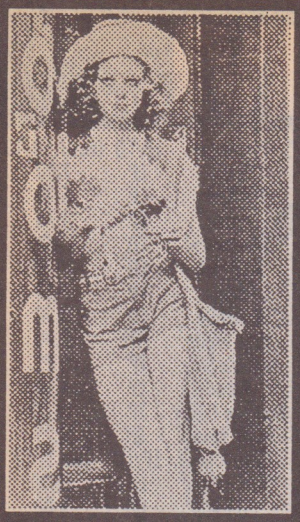

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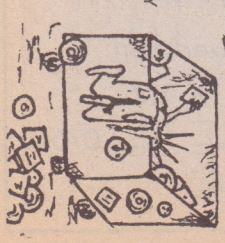

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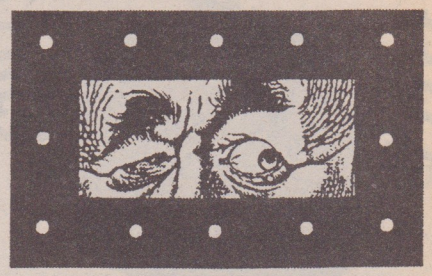

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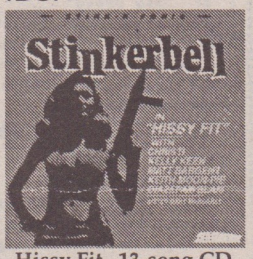

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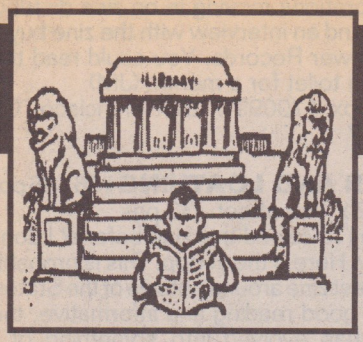


BETWEEN THE LIONS

Reviews by: (MA) Matt Average, (SC) Slaugh C, (JB) Jodi B Feldman, (MD) Mikel Delgado, (GF) Gardner Fusuhara, (LH) Lance Hahn, (HH) Harald Hartmann, (JX) Jux, (MJ) Mary Jane Weatherbee, (TM) Timojhen Mark, (AM) Allan McNaughton, (JM) Jeff Mason, (JP) Josh Petrin, (KQ) Kim Quality, (JR) Jeff Random, (CS) Chris Snak, (JW) Joe Whiting. *Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money going into it.*

Just a quick reminder, when you send in your zine for review please include the following information: number of pages, method of printing, and the price. This will help us and you. We will not review mainstream rock magazines, even in the guise of 'zines (like a few majors are attempting to pull off), poetry, swim suit magazines, hippy new age politics, etc. The scope of coverage isn't as narrow as it sounds, but you have to draw the line somewhere. Believe it or not, this isn't an easy job deciding what gets reviewed or listed and altogether rejected. Consistency is impossible in a situation like this. Thanks, Matt Average

BOYCOTT QUARTERLY vol.3, #3 / $4.95 ppd
8 1/2 x11 - printed - 51 pgs
Despite its hefty price tag, I must recommend this magazine for those feeling the need to involve politics into their daily lives. This magazine is intelligent and informative, which also means somewhat dry. This mag is no joke, very serious stuff. Articles on: feral cats, shelter workers and more. Also boycott updates, resources and lists of product produced by boycotted companies. (JB)
PO Box 30727 / Seattle, WA 98103-0727

BREAKOUT #1 / $2.50
8 1/2 x 11 - copied - 32 pgs
A new East Bay magazine dedicated to local hardcore and straight-edge bands. Inside you'll find interviews with Powerhouse, AFI, Redemption 87 and Second Coming. There's also some scene reports, commentary and record reviews. A very good first issue. (JX)
2018 Shattuck Ave. #19 / Berkeley, CA 94704

BURNINGDOWNTHENEIGHBORHOOD #1 / $1
5 1/2 x 8 1/2 - copied - 24 pgs
This is kind of interesting. Your basic in your face anarcho thing. Less like all the crusty scrawl coming out these days and more to do with caustic slags that come off as kinda witty. Really that the thing about Danzig was funny. Cool. (LH)
PO Box 80967 / Chamblee, GA 30366

CAFFEINE #1 / $2.95 (ppd?)
6 5/8 x 10 1/4 - offset - 28 pgs
Um. A comic about hipsters with the odd 'punk' band's names dropped around in the background. There are flashbacks (I think) which make the story-line a little hard to follow, but maybe it'll become clear when it continues in the next issue.(KQ)
Slave Labor Graphics / 979 S. Bascom Ave. / San Jose, CA 95128

CANDLES FOR GIRLS #1 / $1+2 stamps or trade
5 1/2 x 8 1/2 - copied - 36 pgs
A bunch of gathered pages of some serious purging. Getting over shame (of body, sex, keeping quiet), telling off past abusers, and learning how to start over. Passionate. If it sounds like you, it probably is.(KQ)
PO Box 9574 / Wyoming, MI 49509

CHANGE ZINE #7 / $2 ppd
8 1/2 x 11 - newsprint - 100+ pgs
A big zine from Connecticut. Lots of everything, opinions, ads and articles and interviews. (Fugazi, Agnostic Front, Cousin John, Threadbare, Hardware zine, Ignite and more, too) Also zine reviews, a charted table of record reviews and lots of basketball. Special highlights of this zine include articles like, "Forget the Mall, I Like Punk Shows" and "Basketball with Fugazi". Well worth the 2 bucks.(JB)
9 Birchwood Ln./ Westport, CT 06880

CONTROL! #5 / $3
5 1/2 x 8 1/2 - copied - 34 pgs
Very good English zine focusing on Oi and early style English punk. Interviews with The Exploited, English Dogs, Sham 69, Rancid, Contempt, Down By Law, Argy Bargy and even more. Just music here, the interviews, reviews and English band news. Very thorough and well done. A bit confusing to me, because the writers have a very definite attitude about "real" punk (as in street attitude) which is great, but my impression of bands like the Exploited has always been pretty negative. Being born working class doesn't mean you can't be an idiot, and I know first hand of Exploited tour rock star shit. Anyway, if this style is your cup of tea (heh heh) this is the shit. (GF)
Box 999 / 26A Hooks Hall Dr / Dagenham, Essex / RM10 7BL / UK

COW #2 / $3 ppd
Wannabe hipster-underground comics that really suck. Don't be lured in by the fact that it has Alexander Zograf (that rad Serbian cartoonist), cause it's only one page, and everything else (except the 3 pages by Souther) sucks. Stay away. (JP)
Monster Pants / PO Box 2212 / Jamaica Plain, MA 02130

DANGERFOX #5 / $2.00 ppd
5 1/2 x 8 1/2 - copied - 52 pgs
First time I've seen this - editor recently moved from Ithaca (N.Y.), so that might be why. This is the 'Brother' issue - several emo styled editorials about same, in depth interviews with a couple of bands (Portraits of Past, Birthrite, etc) and that's about it. Decent read, wish I could have mustered up a bit more enthusiasm about it, but just didn't grab me.... (TM)
Julian Danger / 310 Lexington St. / San Francisco, CA 94110

DE@FECATION #3 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 20 pgs
A bit haphazard, especially with the layout - but there's certainly some quality stuff here. Arguments about the fascist's right to free speech, a bogus priest administers confession, zine reviews and the like. A quick, albeit entertaining, read. (TM)
Padraic / 102 Arden Vale Tullamone/ Co. Offaly / Eire / Ireland

DEATH AND TORTILLAS #1 / $1 ppd
5 1/2 x 8 1/2 - copied - 48 pgs
While there's a little bit of political righteousness and a small chunk of bad poetry, this zine is mostly a travel journal of one girl's life for a few months on the East Coast. It's mostly pretty stream of consciousness stuff which isn't always worth following. But it's fun to read this kind of stuff. Especially if you live out here and get to hear people's weird and off-kilter impressions of the Bay Area. (LH)
PO Box 252 / Fairview Vlg, PA 19409-0252

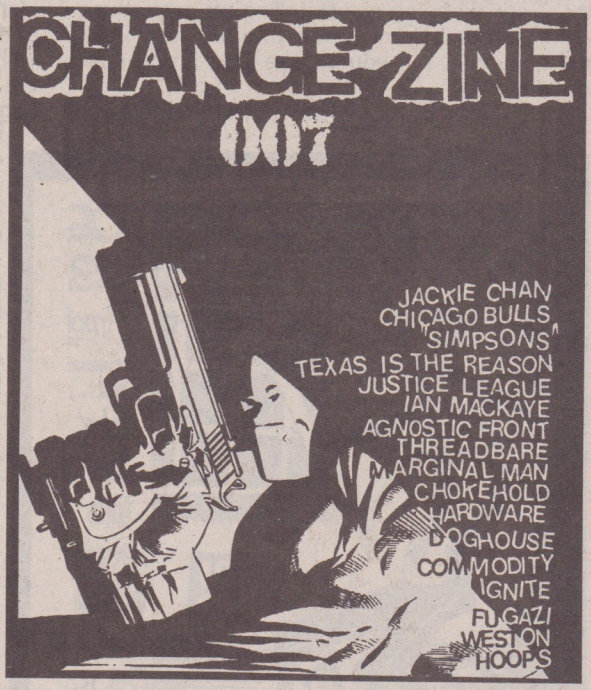
DIG IT! #8 / 25 Francs ($5?) ppd
11 3/4 x 8 - offset - 42 pgs
Yeah, yeah, I always wind up getting this for review and I never can read it, 'cause it's in French. Unfortunately for all of us. Stuff about Metal Mike Saunders, Joe Meek, Fleshtones, New Bomb Turks, Jason & the Scorchers (?!) and the like. The enclosed postcard from the editor read, "Hey Tim! It's time to improve your staff's French again!" Sorry, but there are only so many sacrifices that I'm willing to make for the scene. (JR)
29 Rue de Leucate / 31500 Toulouse / France

DRAGSVILLE #1 / $2.00 ppd
8 1/2 x 11 - printed - 40 pgs
Garage zine that follows in the footsteps of others, but not really in a way that was irritating. Band interviews (Stupes, Supervixens, Hate Bombs) and tons of record reviews. Probably worth looking to shrinking everything a bit - there was certainly no shortage of empty space. How about Jamie Stupes wearing a SOB shirt?!! (TM)
7318-111 St / Edmonton, AB / T6G 1H1 / Canada

DRAWN & QUARTERLY #8 / $6.95 ppd
10 x 7 1/2 - offset - 40 pgs
Another first-rate collection of comics by mostly (?) Canadian artists - Maurice Vellekoop, Archer Prewitt, Carol Tyler, Baru, and others. This anthology is all over the map in terms of subject matter and artistic style, ranging from the comic to the "flowing and lyrically moving" - totally necessary for any serious follower of comics. (JR)
Drawn & Quarterly / 5550 Jeanne Mance St. #16 / Montreal, PQ / H2V 4K6 / Canada

DWGSHT #6 / $2.00 ppd
8 1/2 x 11 - newsprint - 40 pgs
The progressions this zine has made since it's first issue are amazing. The layout gets better and better, and the content improves beyond belief. This issue has an article on the upcoming presidential election, columns, a few words on the ever brewing major labels issue, an article on Upton Sinclair, and a couple of really good interviews with Man Afraid, and Propagandhi. The editor asks some excellent questions. This is one zine I'm definitely going to pay closer attention to in the future. (MA)
PO Box 2819 / Champaign, IL 61825-2819

EVEN THE SCORE #4 / $3.00 ppd
8 1/2 x 11 - printed - 48 pgs
Odd to have a 2 color cover, yet not bother to screen the photos (which looked pretty bad). Regardless - it's a good zine - a lot of local stuff, which I always like. The editor's personality comes across well, which also helps. Interviews with Mouthpiece, Falling Down, Acme (!!), and others. I can't read parts of it (where the text is on top of pictures). I may not agree with a lot of what's in here (the SE stuff, etc) - but it's a decent read anyway. (TM)
22 W Bryan #218 / Savannah, GA 31401



FOE #33 / $1 ppd
8 1/2 x 11 - newsprint - 48 pgs
A decent music zine with interviews with Sinkhole, Sicko, Sepultura and Weston. There's also interesting writing on getting sober, lots and lots of ads, reviews, and top ten lists. (MD)
PO Box 4 / Bethlehem, PA 18016

FACTSHEET 5 #59 / $6 ppd
8 1/2 x 11 - printed - 152 pgs
In addition to the 100+ pages of zine reviews (fringe, sex, punk, music, politics, poetry, tons more) this issue has some good one page articles on pirate radio, big corporations moving in on zine distribution, and an interview with the zine buyer for Tower Records. You could read this on the toilet for a month. (JM)
PO Box 170099 / San Francisco, CA 94117

FEAR AND LOATHING #36 / $6 ppd
8 1/2 x 11 - offset - 32 pgs
Have I reviewed this zine before? I don't know. Here's the scoop. This is probably the best zine around outside of the States. Very good reading and informative, this zine has evolved into something of a journal (is that what it always was) mixing in gig reviews and interviews with the diary entries. Rather than that being distracting, it instead guarantees that you read every page. This issue covers Rocket From The Crypt, The Stranglers, Foetus, Shelter, Grant Hart, Gavin Friday and more. Totally great feel that reminds of punk zines from England I used to get back in the early '80s. Comes with a Schwartzeneggar 7". Awesome. (LH)
PO Box 3648 / London, N1 1FL / UK

FILTH #21 / $1 ppd
11 x 17 - newsprint - 28 pgs
The "Lies" issue of this wacky San Francisco free rag. Tons of kick-ass comics from the well known and unknown alike. Articles include: CIA secrets exposed, medical testing out of control, Robert Dupree exposed, Charles Gatewood interviewed. Look, dude, I can't even explain. It's cool, get it. (JP)
PO Box 104 / 2336 Market St / San Francisco, CA 94114

FINKELZINE #1 / $1 ppd
8 1/2 x 11 - copied - 56 pgs
Well first of all this zine wastes 13 pages with a pointless transcription of the editor and his friends sitting around talking about absolutely nothing of interest. Then, it has Paul Weinman poetry and 20 pages of ads. Toss in some reviews and a few short articles, and, well, that's Finkelzine. (MD)
Doug / 84 Lakeside Rd. / Newburgh, NY 12550

FLIPSIDE #100 / $3.00 ppd
11 x 8 1/2 - printed - 192 pgs
This issue celebrates the one hundredth issue of Flipside. All that was done special for this edition was to reprint the past covers with a brief comment on there contents. The rest of the zine is business as usual. There are interviews with Jack and the Joykillers, Joe Sparks and Pop Rocket, plus an article on the Torture King. Finally there are plenty of reviews and ads. By the next 100 issues punk should be lounge music for the geriatric crowd in Los Vegas. Good luck Flipside! (HH)
PO Box 60790 / Pasadena, CA 91116

FUCKITTEVILLE #17 / 4 stamps
8 1/2 x 11 - copies - 32 pgs
It came wrapped in the battered husk of an

Amerrikkan flag and started in immediately on the Mumia situation. Put together by a D.I.Y. collective that has a clue. It's got some good stuff in it, check it out. (SC).
D.I.Y.C. / ARKU 517 / U of A / Fayetteville, AR 72701

GO METRIC #4 / 1 stamp
7 x 8 1/2 - copied - 20 pgs
Mostly opinion pieces like "bands with 5 guys suck", a discussion of Patrick Swayze movies or why "girls" don't go to live shows, etc. Record reviews and talks with Jawbox + Sicko. Not very punk but the some of the writing is kind of smartass/funny. It's free in NYC, if I lived there I'd read it. (JM)
30-28 34th St. #46 / Astoria, NY 11103

GROOVE DISASTER #? / free
8 1/2 x 11 - offset - 26 pgs
Interviews with Red Aunts, Ten Foot Pole, Final Conflict, and Youth Brigade. Also lots of short reviews. This is okay, and it's free, but once again, this is one of those where the layout and production is so good, and the content so thin that the first thing which comes to my mind is "free promo stuff". Also, for no reason at all, the only opinions on anything other than music are some one liners on the last page, one comparing "girl bands" to the special olympics. How pleasant. (GF)
18514 Devonshire St. #445 / Northridge, CA 91324

HEARTATTACK #9 / $1.00 ppd
8 1/2 x 11 - newsprint - 64 pgs
This is one zine that I look forward to seeing all the time. Kent and crew have added 16 more pages now, more information, more reviews, etc. I guess the high point of this issue will be the letters section, which will surely ignite heated debates for all those who read it. One letter dealing with rape, and three responses from the staff. The columnists are the best anywhere, I always come away having learned something, which is a plus, and the main reason to be involved with hardcore and punk (one and the same). Check out Felix Von Havoc, Chris Jensen, Nate Wilson, Ron Campbell, and Richard Corbridge. The interview for this installment is with jailed activist Rod Coronado. It's also inspiring to see Kent put his neck out questioning the shadow of 'political correctness' that's engulfing hardcore. (MA)
PO Box 680 / Goleta, CA 93116

HOOFSIP #18 / $2.00 ppd
11 x 8 1/2 - copied - 26 pgs
Hoofsip - don't ask me what it means or where the term originated, but the 'zine is a wild-and-wooly mixture of comics, ranting, bands, reviews, and odd goings on. Nifty, even though its method of binding (one staple in the upper left-hand corner) is far from perfect. (JR)
Dan Augustine / 2398 Lee / Utica, MI 48317

HOOKEDONFONICS #8 / $.50 + 2 stamps
7 x 8 1/2 - copied - 28 pgs
Issue numba 8 begins with an interesting realization: "After 7 issues, I'm probably not changing other peoples minds, but I am changing my own...." From that, comes articles on Congress, Xmas, swimming, turning 18, and some interesting horoscopes. Fun and interesting without being too introspective. (JX)
PO Box 0224 / Fond du Lac, WI 54936

ICARUS WAS RIGHT #2 / $3.00 ppd
8 x 9 1/2 - newsprint - 88 pgs
Amazing... There's so many excellent things about this publication. The writing is good, the layouts are definitely the best anywhere, and the attitude is enthusiastic, among other positives. This issue has conversations with Ian MacKaye, Dr. Frank of the Mr T Experience, and then there are the articles on personal freedoms that are coming up before Congress, evolution, bar codes, and duct tape (that's actually pretty interesting!), not to mention art, reviews, and mailing tips, and more. If you think you've seen it all when it comes to zines, check this one out. (MA)
PO Box 191175 / San Diego, CA 92150

IN MEINEM ZIMMER #1 / $2 ppd
5 1/2 x 8 1/2 - copied - 24 pgs - Italian
I could only figure out a few words of this, but I can tell you it has interviews with Opposite Force and Bugiardi, a heck of a lot of reviews, and a few columns. Simple and sloppy. (MD)
Alessandro Onori / Via Veio 64 / 04100 Latina / Italy

INSIDE FRONT #8 / $4.00 ppd
11 x 8 1/2 - printed - 46 pgs
There are two interviews in this SXE zine, one with Gehenna and the other with 25 Ta Life. There are plenty of interesting articles, the most interesting being the one on how take control of your life and not be a wage consumer slave. Finally there are pages and pages of record reviews, and as a bonus the zine comes with a 20 track CD. Straight Edge with intelligence! (HH)
Inland Empire / 2695 Rangewood Dr. / Atlanta, GA 30345

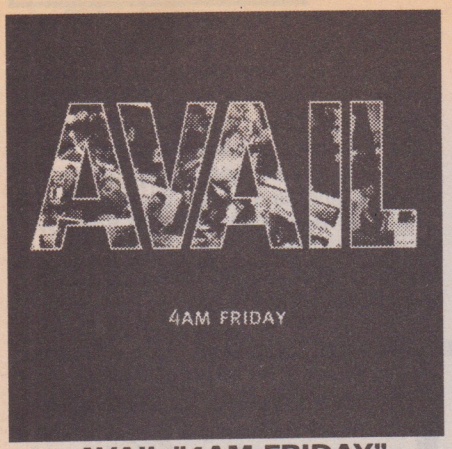
INSIDE LOUD #9 / free + 3 stamps
5 1/2 x 8 1/2 - copied - 36 pgs
This zine has one of the best "advice" columns I've seen in a long time. Now you can learn what a drydock crap is, how to control hard-ons and many other nagging questions Dear Abbey wouldn't touch. You also get interviews with Das Klown, Quincy Punx and lots of record and music reviews. (JX)
PO Box 177 / Cypress, CA 90630

JOHNNY THE HOMICIDAL MANIAC #3 / $2.95 ppd
10 x 6 1/2 - offset - 24 pgs
This is the same 'zine that I gave a lousy review to a few months back, but for some odd reason it doesn't really offend me that much now. As you might be able to suss out from the title, it involves lots of blood and guts, violence, scribbled text and a pretty inconsequential storyline. The art doesn't remind me of anything as much as multi-millionaire-former-Walt-Disney-Animator Tim Burton's illustrations, especially those from "The Nightmare Before Christmas", though it probably wasn't intentional. (JR)
Slave Labor Graphics / 979 S. Bascom Ave. / San Jose, CA 95128

LIFE MAKES MY HEAD HURT #3 / $.75 ppd
5 1/2 x 4 1/4 - copied - 14 pgs
Jeff Levine is the man responsible for the great *Destroy All Comics* 'zine as well as the great *No Hope* comic published by Slave Labor graphics - this is a quick mini-comic about his high school days, and a few friendships that failed and some others that didn't. Simple, scratchy art, good writing, and honest sentiments. Write off for one, and send him a nice letter while you're at it. (JR)
Jeff Levine / 1574 Hayes St. / San Francisco, CA 94117

MONKEY MAGNET #2 / $2.50 ppd
8 1/2 x 11 - copied - 52 pgs
This has got a bored game in it that you and all your drunk friends can play and really get bored to. Plus reviews and interviews with Shonen Knife, J Church, Gorehounds, Gorehounds and Heckle. (SC)
343 Soquel Ave. #311 / Santa Cruz, Ca 95062

ZINE REVIEWS CONTINUED MRR 156 part 2



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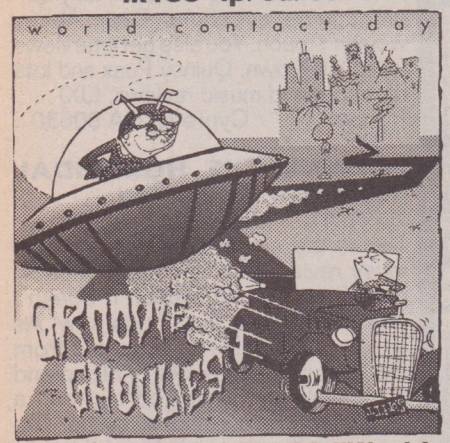

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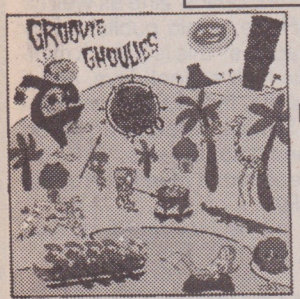

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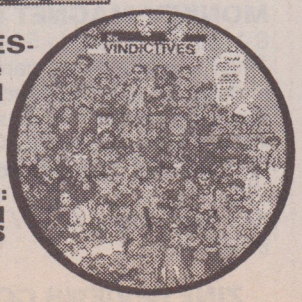

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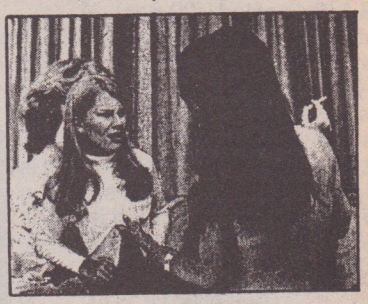

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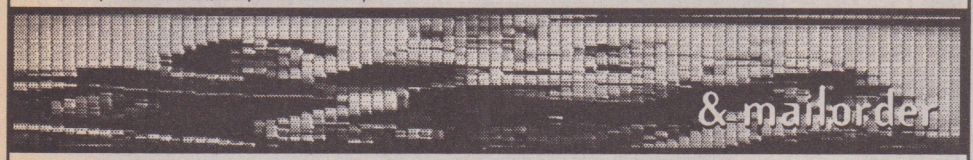

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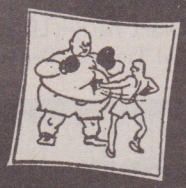

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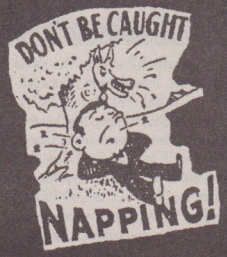

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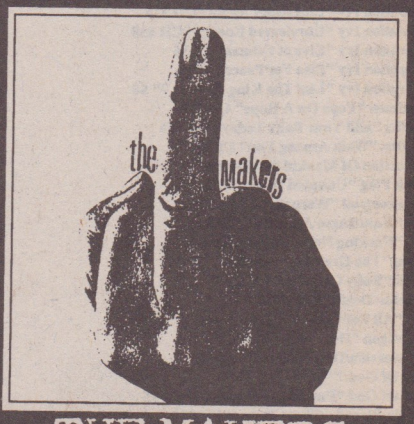

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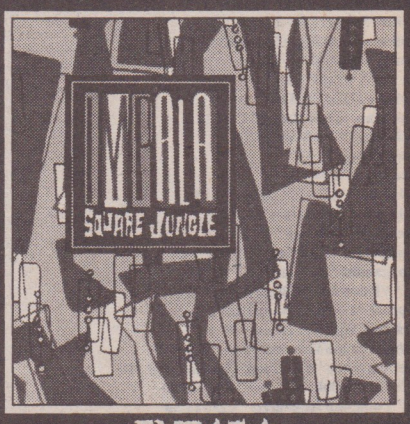

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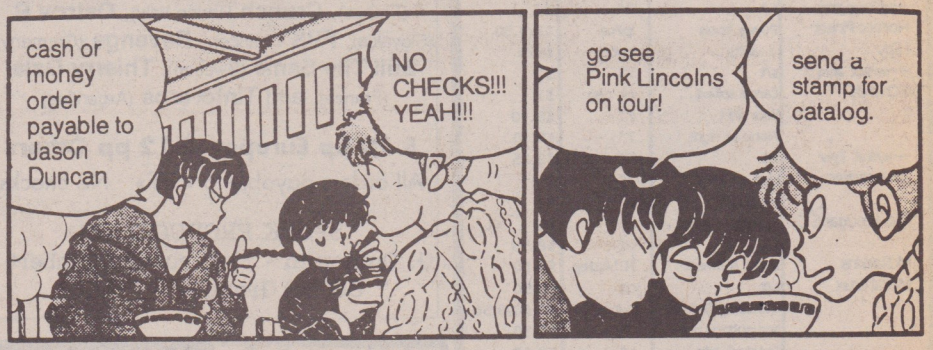

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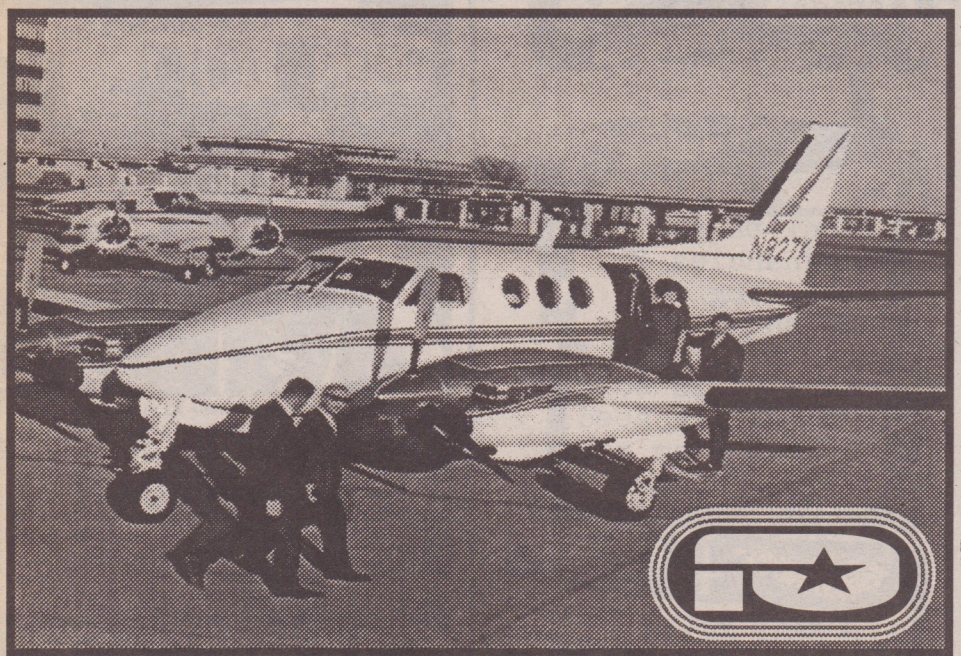

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NIRVANA FANS. This is approximately 25 minutes of live footage in color shot at the Eagles Hall in Hoquiam, WA. In 1987 the band billed themselves for this concert as Ted, Ed and Fred. Video contains same line up as Bleach and Blew ep. $32ppd. US only. Positively 4th Street Records, 208 West 4th Ave., Olympia, WA 98501.

RARE BRITISH PUNK/OI/HC Set-sale 1800+ items, Abrasive Wheels - Zounds. Want-list service. Please send IRC for catalogue: Elista, 157 Common Rise, Hitchin, Herts., SG4 0HS, England. Tel/Fax: (01462) 433089.

PUNKRECORDS SETSALE, private collection, +1500 items, 77-85, European, American, Japanese 7"s and LP's, Oi!, anarcho, killed by death stuff, hardcore: Stalin, Kids, Pigz, Antisect, Business, Really Red, Youth of Today, Judge, Unity, Teen Idles, Helmettes, Gism, Big Boys, Hubble Bubble, Skrewdriver... it's all hear. Send 1 IRC for list to: Nathalie V., Nieuwpoortse Steenweg 459, Ooostende 8400 Belgium! No trades!

SELLING MY RECORD, tape and t-shirt collection. All kinds of music from the 1960's, 70's, and 80's. From funk to punk. Pleases send me your want lists. Bob Farrington, 7 Florence Dr., Clark, NJ 07066

G.G. ALLIN DEFLOWERED MY CAT! Actually this has nothing to do with G.G., I just wanted to get your attention. I have lots of live & rare crap for sale by bands like Fugazi, NoFX, Bad Religion, DKs, Rancid, Screeching Weasel, Neurosis, Op Ivy, Melvins & of course Nirvana. $4 for 90 min. sampler or $1 for catalog. Monolithic, PO Box 1234, Coquitlam, B.C. V3J 6Z9, Canada.

GG ALLIN: Funeral Video. This 90 min video contains GGs wake, funeral, & headstone memorial. The rock & roll terrorist is laid to rest for his ultimate hellride. Taken from the original master tape. Don't settle for shit quality from anyone else. It's the most outrageous funeral you'll ever see. Send $30.00 U.S. Add $5.00 for overseas. Money order only. Write: Merle Allin, 214 E. 24th St. #5B, NY, NY 10010. Call (212) 889-8334. $1.00 for complete GG catalog.

AUDIO/VIDEO concerts. Send $1 for list. Traders wanted. John Mueller, POB 2368, New Smyrna Beach, FL 32170-2368.

VIDEOS: over 1000 shows. GG, Murder Junkies, Screeching Weasel, Queers, Chaos UK, Madball, NIN, Varukers, Muffs, Jon Spencer, Skrewdriver, Brutal Attack, Bikini Kill, Buttholes, Pistols, Dwarves, Fear, Germs, Hole, Insaints, Meatmen, Misfits, Mummies, NoFX, Rancid, OpIvy, Offspring, Primus, Slayer, & many more punk, hardcore, industrial. Fast reliable service for many years, write: Merle Allin, 214 E 24th St #5B, NY, NY 10010. Call (212) 889-8334. $1.00 for XL list.

VIDEOS: over 1000 shows. Adolescents, Anal Cunt, Babes, Beasties, J. Cash, CIrcle Jerks, DKs, Dead Boys, DEscendants, Entombed, Fugazi, Gwar, Jesus Lizard, Wayne Kramer, Neurosis, New Bomb Turks, Plasmatics, Iggy, Ramones, Residents, Rollins, Patti Smith, Thunders, Runaways, Shelter, Shonen Knife, Siouxsie, Slayer, Social D., Marilyn Manson. Write: Merle Allin, 214 E. 24th St. #5B, NY, NY 10010. Call: (212) 889-8334. $1.00 for XL list.

CHEAP IMPORT CDs & vinyl. tired of paying through your pierced nose for records, give us a try. Recent releases from Capt. Oi!, Anagram, Dojo, etc. Action Pact!, Disorder, Chron Gen, Violators, Business, Abrasive Wheels, Partisans, etc. Send $1.00 for large catalog. One Track, Box 130, 12 W. Willowgrove Ave., Phila., PA 19119. Videos of like bands available also.

WANTED SCUMPUNK, 77 style and garage punk bands to play punk festival second weekend of June 96. Write Andy, 2326 Shefield Rd., Raleigh, NC 27610. Or call (919)833-6520. After 6:00 PM on weeknights.

MAGGOT SLAYER OVERDRIVE new 4-track 7" ep "The Angry Buzzing of a Million Flies" out now. Bloody evil West-Country hardcore punk noise at its finest. Absolutely essential. Available from Epistrophy Records or send $7.00 ppd to D.S.4.A., Box 8, 82 Colston Street, Bristol BS1 SBB, U.K.

NEW ON Social Retardance! Snap Krackle Drop/ Those Meddling Kids split 7". SKD destroys Phil Collins "I Don't Care Anymore." TMK annihilates The Cars "Just What I Needed." AZ Punk '95. $3 ppd, cash/ check/ MO (payable to William Tynor) to Social Retardance, PO Box 25666, Temple, AZ 85285-5666. 11 song cassette by SKD still available, "System Addict," $4 ppd.

VIDEOS FOR CHEAP prices! Great quality and fast service. 120 min. of videos for $11. Avail, J. Biafra, Bikini Kill, Black Flag, Boris, Civ, DK's, Endpoint, Face to Face, Judge, Minor Threat, Shellac, NoFX, Op. Ivy, Quicksand, Rancid, Embrace, Riverdales, S. Weasel, Shelter, Snapcase, 7 Seconds, Misfits and more. Send 2 stamps for listing. Sell + trade. Huey P./ 4308 Oak Apt. S/ Kansas City, MO 64111

THE LAST SONS OF KRYPTON new fuckin demo out for $3 ppd. 12 songs. about. Good production, good reviews. The best band ever. You will like this now. Thanx. Decay Recordings, 1219 S18th Street, Manitowoc, WI 54220.

FUHQ RECORDS is looking for bands with female vocals for compilation CD. Send in your tape if interested. PO Box 3384, Orlando, FL 32802.

ASPIRING GIRL guitarist/ songwriter/ singer? into punk rock/ riot grrrl especially and anything else passionate, literate, and honest, looking for sister novices of bass and drums, with an intensity of heart, a creativity of spirit, a depth of mind, to start a band. emily 415-332-5800 x787.

FOR TRADE: Disorder-Perdition 12"/ Fresh Color-Punk Partout 12" (Sticks 79)/ Glueams-2nd & 3rd 7"/ Sods-Minutes to go lp (Medley 79)/ Infest-Slave 12"/ Abrasive Wheels-Vicious Circle (Riot City 81)/ Jerry's Kidz-Well Fed Society 7" etc, maybe I can get some more old CH stuff. Wants: Authorities 7"/ Victims 7" (from Australia 78)/ Cold Cock 7"/ Queers-1st 7" (Doheny)/ Dresden 45-1st & 2nd 7"/ Mule (Portland)- anything/ Antidote 7"/ Negative Approach 7"; I'll buy (shiny $$$) or trade// Christian Schmid, Falkenplatz 22, 3012 Bern, Switzerland. phone: 033 3025135

WANTED: Chainsaw 7", Hitler SS/ Tampax 7", Insults "Stiff Love," Chosen Few 7", Rocks "You're So Boring" 7". Guilty Razors 7", Injections "Prison Walls," Billy Wizard 7". For trade: Hot Nasties "Invasion of the Tribbles," Spys "Underground," Malibu Kens "Be My Barbie," Dayglos 1st LP, Onits 7", Sturgeons 7", K-Tels 7", Viletones 1st, Modernettes 12", Pointed Sticks 7". Frank Manly, P.O. Box 4264, Westmount, Quebec, H3Z 3B6, Canada.

SMASH THE STATE? Last few copies of this Canadian punk discography available. Unfortunately, no more copies of the 7" that originally came with it. $12 in North America. $14 world (air). Frank Manly, P.O.Box 4264, Westmound, Quebec, H3Z 3B6

RAMONES VIDEO! Classic one camera shot show from Houston Texas 2-1,9-78. Get 60 minutes of great quality early American punk rock! NTSC system only. $ 15 ($20 in U. S . $ outside of U. S.) Joe P.O. Box 36E54, Los Angeles CA 90036.

SEX PISTOLS VIDEO! Two amazing great quality shows on one videotape. Longhorn Ballroom in Dallas TX 1-10-78 (multi-camera professionally shot) and Winterland Ballroom in San Francisco CA 1-13-78 (color version). Total time approx. 95 minutes. NTSC system only. $15 ($20 in U.S.$ outside of U.S.) Joe, P.O. Box 36E54, Los Angeles CA 90036.

SKINNY PUPPY VIDEO! Live from the Bronco Bowl in Dallas TX 6-26-92. Great quality footage shot from the front of the stage! Show runs approx. 90 minutes. NTSC system only. $ 15 ($20 in U.S.$ outside of U.S.) Joe P.O. Box 36E54, Los Angeles CA 90036.

PARLIAMENT/FUNKADELIC Video! Tear the roof off the muthasucka with this professionally filmed show from Houston TX 10-31-76. 80 minutes of classic era P-Funk madness! NTSC system only. $15 ($20 in U.S.$ outside of U.S.) Joe P.O. Box 36E54, Los Angeles CA 90036.

MAXIMUMROCKNROLL music classifieds

PIXIES VIDEO! Last 2 shows ever from the Commodore Ballroom in Vancouver B.C. on 4-24-92 and 4-25-92. Total time is 160 minutes. NTSC system only. $20 ($25 in U. S . $ outside of U. S) Joe P.O. Box 36E54, Los Angeles CA 90036.

SMASHING PUMPKIN Video! Shot from the 9:30 Club in Washington D.C. 1-6-96. outrageously close tripod shot of one of their rare club show appearances! Length is 145 minutes and includes both acoustic and electric sets. NTSC system only. $20 ($25 in U.S.$ outside of U.S.) Joe P.O. Box 36E54, Los Angeles CA 90036.

GET YOUR MUSIC reviewed. Send vinyl, tapes, and CD's to be reviewed in my zine. I will send you a copy with the review. Send to Josh Uhl/137 13th St NE/ Wash. DC 20002.

RANCID- LIVE VIDE0 3 shows 46 songs 2 hrs. Shows: 9/14/93, 10/3/93, and 12/2/93. $25.cash or trade me something. Write before sending money. Chris Kane 104 Martin St. Douglas, MA 01516-2318

YOU GOT IT I want it. Wanted:any Last Rights vinyl, tapes, shirts; Eye For An Eye vinyl; Youth Defence Leauge vinyl, shirts; Slapshot posters, shirts/hooded sweats, etc. Please write w/description and price. All letters receive correspondence. You may send phone#. Write to: Joe D., PO Box 12563 Scottsdale, AZ 85267. P.S. Also, interested in old school HC shirts/hoods etc.

FOR SALE: Shudder To Think - Unrest split 7", Medusa 7", Curses LP, Swiz - Down 7" (green), Dwarves - "She's Dead" 7" (white), Neurosis -Empty 7", Coffee comp. Fuel, Monsula (brown), Shredder Vol. 1 - Crimpshrine (red), Pusmort comp. 7" plus flexi, Final Conflict, Septic Death, Sign Language 7" box set, Jawbox, Spit Boy. Tony Salerno, 3521 S. Kenilworth, Berwyn, IL 60402.

GARAGE/PUNK/SURF 45's, LP's, CD's. Childish, Cynics, Lyres, Mummies, Ripoffs, Teengenerate, YFF, Jack O' Fire, Makers, A-Bones, etc. Labels include Estrus, Crypt, Get Hip, Sympathy and more. Free catalog. Recluse Records, PO Box 41236, Rochester, NY 14604.

SET SALE - Black Flag "Thirsty" giveaway no sleeve $20. Viletones - "Screaming Fist" $20. Ohlo Seco - "Batas" $15. Boston Not LA - $25. Red Rockers - "Condition Red" $25. Drug Addix - "Make A Record" $20. Jim Russo, 7314 Rockwell #2, Phila, PA 19111.

THE JAM Video Snap! promo collection, UK and American TV clips 112 min. ex-quality. $20 ppd. TDK-EHG. Money order: Jim Russo, 7314 Rockwell #2, Phila, PA 19111. Video list send 2 stamps.

SEEKING your band's independently released record for cooperative world-wide distribution, mail order, and CD compilations. Send CD, vinyl or dubs, and a self-addressed stamped envelope for more information to Wabbit Wecords, PO Box 3735, Wallington, NJ 07057-3735.

20 YO SINGER searching for new bandmates. Into 70's punk and 80's new wave style. Considering Allentown/Lancaster, Tacoma, Stamford, New Jersey, LA. Need pen pals to tell me about these areas. c/o 3252 Yorkville Road East, Columbus, MS 39702-Roxy.

REALLY RED Legendary Texas Punk band, CD contains 45's, EP's, LP's rarities from 1978 to 1984. Over 70 minutes of original outlaw punk, 32 killer tracks of crucial Punk Rock History. Limited supply! Still kicks-butt! $18 ppd US, $20 ppd other. Check/MO to R.D. Bond, 426 1/2 #F 15th Ave. E., Seattle, WA 98112.

ON THE RAG #5 now available. Interviews with AFI, Tilt, Los Infernos, Red Aunts, Tiltwheel, Lunachicks, White Trash Debutantes, Varla Vortex and more. More reviews than you can read while taking a shit. You'll love it and come back for more. It's 8.5/11, 60 pgs so it costs $1.47 to mail to you. Send stamps or $1.47 ppd to PO Box 251, Norco, CA 91760-0251.

WANTED: DWARVES- "Blood Guts & Pussy" picture disc and "Thank Heaven for Little Girls" on colored vinyl. Jawbreaker- "Unfun," "Chesterfield King" 12 & "Whack & Blite" EP-Have rare Queers, Screeching Weasel, Cringer & Vindictives for trade, or will buy outright at reasonable prices. Write or call Greg at (606) 258-2842 or 657 S. Limestone #4, Lexington KY 40508.

SET SALE: Integrity- Blood Book 7" (clear + black) vinyl, Integrity- Live In Europe LP, Uniform Choice- Live New Jersey LP, Stikky- 7", SFA Demo 7", SFA/DMB- Live 7", Septic Death- Gore Story, Sheer Terror- Do 10", S.O.I.A./ Rykers- Split Pic. Do LP and many more. Send $2 for a list to T.H.A.G./ Postfach 1114/ 38156, Vechelde/ Germany.

ATTENTION BANDS. We're looking for Punk, Oi, or Ska bands to put on an upcoming comp. If you want to be on this or future comps or would like to be advertising in our catalog send tapes, t-shirt or sticker designs to Zapatos Locos, 736 Fir St., Edmonds, WA 98020.

CRUDITY "The total end" bootleg-7" EP is available now!! Their classic 12 track demo '85 released on vinyl for the 1st time!!! Get this total Mob 47-like Swedish masterpiece for $5 postpaid everywhere!!! As I managed to get quite a few, distros & labels should write for wholesale prices and possible trades!! Write to: Raf Vandeweyer, Laagstraat 10, 3930 Hamont, Belgium.

MY FRIEND and I are doing a pirate radio show in the California central valley. Send demo tapes, zines, 7" EP's, CD's Free exposure for your cause or band. Steve, 250 W. Nees Ave. #109, Fresno, CA 93711.

CORN CLUB plainfield records, 7"e.p.s, 12" singles a few c.d.s information on the band. live shows, web pages, all of the un punk things that exist to day. My trunk@aol.com. Smelly@hooked.com.p.o. box 16191 s.f. ca. 94116-0191

FACTION ZERO-Hardcore from NJ, straight-up, heavy riffs, no bullshit, good production. 7 song tape $4 to: Faction Zero, 33 Lockwood Pl., Clifton NJ 07012.

FOR SALE OR TRADE: Queers & Vindictives Ramones cover albums, Queers "Suck This," Boss Hog "Action Box," Damned 1st LP & 4 7"ers on Stiff. Want: Dead Boys, DMZ, Pagans, Radio Birdman, Pussy Galore, Red Aunts 1st 2 LPs, Saints "Eternally Yours, Eater, and all related late '70's punk, original vinyl pressings. Andrew/ P.O. Box 6114/ Woodridge, IL 60517.

FUMES - Ugly People CD. 12 songs of energetic early 80's So.Cal. style punk. $8ppd or trade for your bands punk CD. Send this Ad for our first 7" from '91 for free w/ CD purchase. PO Box 177 Cypress,CA. 90630

MEXICAN PUNK ROCK Demos of bands from Tijuana: Kracneo Protesta, B.A.S., Be-Am, L.H.C. $3 each or trade: Liliana Huerta, 2216 Willow Creek Cir., East Lake CA 91915 DIY!!!

OLD SCHOOL GRIND CORE for sale-Earache Mosh 02-94T (many limited editions) plus some ultra rare Gastunk records, G.G. Allin rarities, Dwarves collectibles, Stupids, Psycho, & old AmRep- all mint! Tim, 8101 Richard rd. Broadview Hts., Ohio 44147

G.G. ALLIN-Another very rare 2 song single released in 1981 with stripsearch. G.G. is playing drums on jesus over New York & Galileo. I have copies for sale to the highest bidder. For more info. write Merle Allin, 214 E. 24th St. #5B, NY NY 10010. Call (212)889-8334. Send $1.00 for complete catalog.

G.G. ALLIN-Complete catalog of all the videos from 1981-1993. Best quality anywhere & many masters. Many G.G. CDs & headstone poster as well as Murder Junkies shirts & Feed My Sleaze CD. Coming soon-a new 3 song single & comp. CD. For info. write Merle Allin, 214 E. 24th St. #5B, NY NY 10010. Call: (212)889-8334 $1.00 for catalog.

AUCTION-I have Rotters (Stevie Nix), Nervous Eaters (Just Head), Xeroxed Sleeve, Users (Sick of You), Middle Class (Out of Vogue), New Bomb Turks/Gaunt (yellow), New Bomb Turks (So Clean), Guant (Fielders Choice-red), Cowtown 1 (yellow), Boys from Nowhere/2 Hour Trip (Datapanik 1), Jawbreaker (Whack Blite, orig.), Guant (Jim Motherfucker, orig.), R.F.T.C. (Subpop), Plain Field (1st 7") Write or call-Larry, 1328 Tennessee St. #3, Lawrence, KS 66044 (913)841-0576

TRAILER LIFE RECORDS-Erie Comp CD-$7 ppd. 7" by LMS/Buckshot, Buckshot-"Burnmark", Paper Tulips-"Bunny Krak", Porn Flakes/Cloaca split, Porn Flakes-"Stoney the Tiger" and "Evening Out...", Placid Blonde Bull 3"x7". $3 or 5 for $10.

WANTED: MTX-"Big Black Bugs" lp, Screeching Weasel-1st LP, Happy Horney 2x7", Parasites-Pair of Sides LP (any older 7" too), Cringer-Take My Desires LP, Crimpshrine-Lame Gig LP, Queers-Shout at the Queers LP, Beatnik Termites-1st LP, Jawbreaker- Chesterfield Kings LP. Great prices paid. Bob Easterbrook, 37 Edgecumb Rd., West Milford, NJ 07480 (201)728-1885, leave your number if I'm not there.

MAXIMUMROCKNROLL music classifieds

SEARCHING FOR SOMEONE (with a similar view). Visionary desperately trying to put a band together for exclamation, unity and purpose. Influence: OpIV, Fugazi, Bouncing Souls, Propagandhi. Travelling soon to East Bay or Boston, please contact: Looking for Anybody, Vlad Albrekht, 114 Nahant St., Lynn MA 01902-3380 (617)595-5587.

MUSIC IS ALL I KNOW it's my dope. Travelling dusk roads of nowhere to East Bay soon. Head and heart first into oblivious confusion explosion, only to be saved by circumstance(?) or your couch, also play bass, guitar and drums, can even pay rent if necessary, please contact Vlad Albrekht, 114 Nahant St., Lynn MA 01902-3380

MAN...OR ASTRO-MAN? addict seeking 3 out-of-print/rare 7" by said band. "Possesion by Remote Control", "Amazing Thrills in 3-D", and "Man...or Astroman? vs. Europa" If you have one of these and would like to sell them to me, please write: John, 1402 Marcelle Hts. Pl., Norcross, GA 30093, or E-mail: gs01jpe@panther.gsu.edu (770)923-6932

FOUR TWO PUDDING does anyone out there have this CD compilation released on Very Small Records about 3 years ago? If you do and would like to sell it, please write me: John, 1402 Marcelle Hts. Place, Norcross GA 30093, E-mail is at the following: gs01jpe@panther.gsu.edu, or call (770)923-6932

ROCK/OPERA i warlock, i machine, i photographer. Sheet music and sample tape $55.00 each. Contact: Anthony Russ, 1324 Burdsal Pkwy., Indianapolis, IN 46208

TAPE TRADERS, if you've got a couple meezly bucks to spend on 90min. audio tapes & have a trader's list send it to Mark, 1501 Sacramento St. #2, San Francisco, CA 94109

ROCKET FROM THE CRYPT!!!! I need all their 7es, the "All systems go" Japan-CD, live tapes, demos, flyers and whatever by these kings of Rock n Roll. I have tons of classic and out of print hardcore records for trade. Be sure that I ve got something for you. Franck Herges/ Obere Kaiserstr. 124/ 66386 St. Ingbert/ Germany

SALE: Groove - Heart Complaint 7", MnMs - I'm Tired 7", Defnics, Spys, Neo Boys, Chronics, Blanks, Map (Fin), 10-29-79 (Portland Comp), Red Rockers, Bad Brains. Tape traders I need a copy/dup of Sex Pistols "Heyday" interviews plus live FM shows by Sisters. Lists/Letters: TK? 2100 Lee Hwy 102? Arlington, VA 22201

OUT OF PRINT! Discount prices on Punk/ PowerPop/Metal major and indie cassette and CD cut-outs! Cassettes 3/$11.00, CDs $4.99-10.99. Stamp brings free flyer/catalog, gets you on my mailing list. Infemal Racket, Studio 163, POB 443, Owosso MI 48867-0443

PUNK AND OI! records, videos. Varukers, Krauts, Blitz, Discharge, Skrewdriver, Vice Squad, Exploited. All you skin girls from the south please write c/o Basement Records, 131 Lawrence Pl., New Rochelle, NY 10801, basement.

ARE YOU TIRED of paying to much for mailorder? Are you tired of waiting for for your shit to arrive? We have all the records you're looking for! Our prices are cheaper than most, and we ship our orders priority mail so you get them within 4 or 5 days. Send a stamp for a catalog. G.I. Productions PO Box 6948 San Jose, CA 95150 E-Mail g.i..prod@ix.netcom.com

SKA VIDEO - English Beat Tockpalast 1981, Videosounds 1980, The Tube live and Top of the Pops appearances, ex quality TDK-EHG. $20 ppd. Money order. Jim Russo, 7314 Rockwell Ave. #2, Phila, PA 19111. 2 stamps for video list.

STARTING a punk/ non fascist oi/ ska mailorder & am looking for contacts: labels, bands, zines, etc. Send wholesale rates, samples, terms, etc. Especially looking for contacts in Canada, Europe, Australia. Also want used vinyl of above music types & 80's hardcore. Please write to: Dave/ 415 S. Van Buren #11/ Iowa City, IA 52240

BLANK EXPRESSION "Born To Skate" 7" is now available on FUHQ records. "Punkin Donuts" compilation CD also available. $3 ppd for 7" and $9 ppd. for CD. Money orders payable to Herbert. PO Box 3384, Orlando, FL 32802.

DEVOID OF FAITH is looking for a drummer. We're fast, slow, raw hc. Get comparisons from Midwest hc to Neurosis - whatever. No "delusions of grandeur/ find the American dream through punk" type people, thank you. Call Jim (518) 426 - 3776 up to 10 pm est or write: POB 2263/ ESP Stn./ Albany, NY 12220-0263

NOT AFRAID OF fame? 20 yo singer looking for new band mates. Will be moving to PA, CT, NJ, or ?? Likes Adam Ant, Blondie, Ramones, Devo, etc. No hardcore/ alternative. Lots of originals. Willing to work hard and be successful? No facial hair, whiners, or skinheads. Also pen pals...Roxy/ 3252 Yorkville Road East/ Columbus, MS 39702

PUNK AND OI WANTED! Early Buzzcocks vinyl, Rezillos singles, Sham 69 "That's Life" lp, Cocksparrer "Shock Troops" lp, and any vinyl by: Angelic Upstarts, DOA, Anti-Nowhere League, Peter and the Test Tube Babies, The Partisans, Menace, The Saints, and two tone ska stuff! Write: Jamus Smitheus/ 3100 LakeBrook Blvd. Apt. 45/ Knoxville, TN 37909

MEGA-RARE Killed By Death Punk & Hardcore set sale. Hundreds of rare original 7"s and LPs: GG Allin, The Eat, Fear, Freestone, Nervous Eaters, Shirkers, SSD, Vomit Pigs, etc. New stuff every month. Send SASE (long envelope) for list to: Mike B, 159 Emerald Street, Malden, MA 02148. Please send your top wants list!

CHAOTIC CRUST!! Cluster Bomb Unit-7" ep, Doom-Hail 7ep, FH-72-Radical Humanity 7 ep. $5ppd. Disrupt/ Comrades-split live , Doom/selfish split lp, Genocide/ doomed 12 ep, 7" ep $4 US, $5 world, LP $9 US/ $10 world. Everything sent first class air mail. Send stamp or IRC for recent catalog. Noize for the Masses, c/o Sergio M., 7100 Constitution NE #4, Albuquerque, NM 87110 USA

MISFITS FOR TRADE: "A Walk Among the Dead" 7", red see-through vinyl, 7 studio outtakes; "Live at the Ritz, 1981" CD, 20 songs; "3 Hits From Hell" 7". Will trade for: Antiseen, Screecing Weasel, Queers, Anal Cunt, Extreme Noise Terror, Humpers, Bristles, Less Than Jake, Swingin' Utters, Crimpshrine, too many to list. Send list of what you want to trade to: Joel Navarro, 4611 Spiral Creek, San Antonio, TX,~78238. Phone: (210) 681 8629.

SOUND IDEA DISTRIBUTION—Send $1 US, $2 foreign for current catalog. Store open now in Brandon, FL. Sound Idea/PO Bo~ 3204/Brandon, FL 33509-3204 USA Call(813~ 653-2550 Stores: Get in touch for wholesale rates.

BOOTLEGS out the bunghole in the Sound Idea catalog. Send $1 US or $2 foreign for current catalog. Bootleggers get in touch. Sound Idea Distribution/ PO Box 32W/ Brandon, FL 33509-3204 USA Sound Idea store open now! (813) 653-2550 Stores: Call for wholesale rates.

T-SHIRTS, RECORDS, videos, CDs and more! Send $1 US or $2 foreign for current catalog. Store open now! Sound Idea/ PO Box 32W/ Brandon, FL 33509-32W USA Call (813) 653-2550 Stores: Call for wholesale rates.

SOUND IDEA WHOLESALE— Dealing directly to stores. 1,500 punk and hardcore titles. Records, cassettes, CDs, videos, T-shirts, books, zines, stickers, buttons and more. Call or fax for info. PH (813) 653-2550 FX (813) 653-2658

JAPANESE AND EUROPEAN labels: Trade with me! I run Burrito Records and Sound Idea Distribution. If you can't trade, send wholesale prices. Sound Idea/ PO Box 3204/ Brandon, FL 33509-3204 USA Sound Idea store open now! Call (813) 653-2550 Stores: Call for wholesale rates.

JAPANESE MUSIC distribution!! I have a lot of Japanese hardcore, crust grind, and other noisy music!! If you need these tape, 7" ep, zine, please send me $1.00 or 1 IRC. to: Yuji Kanai, 113 Kanjinbashi- cho, Fukakusa, Fushimi-ku, Kyoto 612, Japan.

CANADIAN RARITIES. Punk from the 60s, 70s, 80s and more. Send $1 or an I.R.C. for my latest record catalogue. Loose Leaf Review, 2325 Oxford Avenue #16, Montreal, QC, H4A 2X7 Canada.

MISFITS- 3 HITS FROM Hell/ Plan 9, PL1013/ red label small hole pressing. Will trade for another Misfits Plan 9 7". Bids welcome. Also will trade for Matt Gimmick 7", Pagans (Drome #1) and a few others- send your trades. Chris, 240 E. 13th St. #18, NY, NY 10003

AIRPLAY MATERIAL wanted for punk/ grind/noise/hc fm radio show broadcasting in the metro NYC/NJ area. Touring bands should contact early for live performances or interviews. Send to: Diane's Kamikaze Fun Machine, c/o WFMU, POB, 171 Hopatcong, NJ 07843. E-mail: diane@wfmu.org. Playlist: Strain, Assuck, Breach, VHF/UHF comp, Facepuller, CR.

MAXIMUMROCKNROLL classifieds

FAMOUS HARDCORE Of Punkland T-Shirts. Punks spend their money on other punks and not corporate fat cats. T-Shirt reads "Famous Hardcore of Punkland zine Anti-EMI, Anti-Caroline Anti-Major label." T-Shirt printed black on white only large size only. USA $12. ppd-US Postal money order available at your local freindly post office. Outside USA $15. ppd. Send amount of IRC's to cover the cost. Only payable to: Craig Hill, POB 987, San Carlos,CA 94070 USA.—No Checks' —No Cash' MRR Believes in free Speech'

SINNER'S BIBLE! Kink! Satan! Vampires! Hallucin¢gens! UFOs! Comix! Tax Protest! Free Things! and more! Three measly bucks gets you this 80-page compendium of organizations dedicated to snubbing their noses at authority, letting their hair down and living the wild party! It's the most fun you can have in the mail. Send $3 cash, check or mo payable to Sticky Green, Po Box 27663, LA, CA 90027-0663.

HEY! HEY! HEY! Hey! Hey! Wanna make money and feel good about it? Bill's Shirt Thing needs nice people around the country to distribute t-shirts. Just drop off a few at the local store-keep 1/2 the money for yourself! It's fun, and all the dough goes to an AIDS center. Write! PO Box 53832/ Lubbock, TX 79453. (806) 794-9263.

PIERCING JEWELRY: Highest quality surgical stainless steel. $1 for catalog: Lion's Mark Ind./ Box 1753/ Iowa City, IA/ 52240

I'M PUNKER THAN YOU! 'cause I got t-shirts from over 600 bands in stock. From obscure indies to corporate whores. Send 2 stamps for huge catalog. Lowest prices around! Punker Than You, 346 North Queen St., Lancaster PA 17603. Thanks!

A HISTORY OF CHICAGO PUNK is the book we're working on, and do we need help! Looking for photos, zines, flyers, records, old anecdotes and just about anything relating to the Chicago punk scene from the '70s up to the present. If you can help contact: Rocco Records, PO Box 14781, Chicago, IL 60614-0781.

19 YEAR OLD GUY in Louisville, KY, wants pen pals. Into the New York Dolls, Ramones, clothing, lipstick, and trashy movies. Interested in what is happening in your local underground music scene. Write to: Jason, 10717 Blue Lick Rd., Louisville, KY 40229.

THE EULENSPIEGLE SOCIETY needs women (men are ok too). Explore safe, consensual s&m and b&d in a friendly environment—cheap! predominantly hetero. non-profit. 18 and up. 212/ 388-7022.

SORRY FOR ANY misunderstandings. Therians Knee/ POB 229/ Stony Brook, NY 11790

HARDCORE/PUNK ZINE in the making. I've been listening to punk for about 10 years, heavily for about 6 or 7. And have collaborated a lot of ideas, one problem is that I need demo's, 7"s, etc. to review. I'm also interested in interviews and going to shows. Every band gets reviewed, and fuck off if I don't like you. Suggestions or anything, please write to: Stealth Ordeal, c/o Rick, 879 Liberty NE #17, Salem, OR 97301.

GOING TO ECUADOR in May: I could use any help or advice on bands, shows, hostels, record stores, co-ops, or other such stuff that goes on in Ecuador; especially within the Quito area. Contact me: Carin Luhrs, 95 Main St. #3, Keene, NH 03431 or cl@ keene.edu

SPIKED LEATHER, bondage, S-M. Spiked belts, collars, wristbands, restraints. Anything you need punk as fuck handmade leather products. Are you sick of paying out the ass for leather ware? Guaranteed highest quality at low prices. Custom orders also made. Send one .32 stamp for catalog to: B.Leather, 3217 Wilmington Pk. #19, Kettering, Ohio 45429

SEATTLE! I'm moving to Seattle in late May. Please write soon. I like visual arts, dumpster diving, thrift stores, and spending time with you. Eric B., P.O. Box 140, San Benito, TX 78586. (Amy W. rules!)

PUNK AS FUCK!! Cheap as fuck! United Underground Mail Order Distro- hair dye, jewelry, make up, incense, oils, bondage gear, erotica, some tees, bumper stickers, and novelty items. Send $2 (cash or postal money order) for list, catalog available soon. Send $2 and 50-word description for upcoming music/personals classified zine. Write: United Underground, PO Box 22, Shangaloo, LA 71072.

SXE T-shirts: "Still Straight Edge" and HC sXe/Lifer. High quality white shirts with black print. $10 ppd. XL only. Send cash or MO to: Cleetus Adrian/ 8412 Leo Ct./ Fort Worth, TX 76116-1401.

CONTRARY TO PUPULAR belief, no cool punks or rockabilly/50s retro folks in this neck of the woods. "Tired of sitting at my desk." The monotonous lives of the working class; never fall into the rut. Send photos, tapes, lists, phone numbers; tell me your story. Likes: swing, jump blues, hardcore, more. Ben, 3846 49th St. San Diego, CA 92105.

NJ PUNK GUY, 16 seeks letters, especially from around NJ, but all areas are welcome. Into: Fear, Exploited, Bouncing Souls, Civ, and more. I'll try hard to answer all letters. Scott, 1220 South 10th Street, South Plainfield, NJ 07080-1608.

CUSTOM SILK SCREENS, ready to print. $25 ppd, or 2 for $40. Send black on white art with cash or MO to Cleetus Adrian/ 8412 Leo Ct./ Fort Worth, TX 76116-1401. (817) 244-2221.

HESHEN AGGRESSION ZINE #2 is out now. Features interviews with Red Aunts, Hot Damn, 10-96, Kiss, Slot, & Big Chief. Send $2 cash USA or $3 cash elsewhere to: Skeeter, Box 9561, Wyoming, MI 49509. Do it today!

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I'M STARTING UP A small DIY fanzine called Gabba Gabba Hey Suburbia. I need poeple to send me stuff! Articles, columns, letters, show reviews, scene reports, interviews, etc. I also need 7"s, LPs & zines to review. Ad space $5. No sexist, fascist or racist material! Send to: GGHS, 325 Fremont St., San Francisco, CA 94105.

I'M DEVISING a vegetarian cookbook/ zine and am looking for contributors. Please send me ideas about good veggie snacks, meals or recipes. Contributors receive a free one. Write to: Krystal/ 13321 SW 108 St. Cir./ Miami, FL 33186

INBRED PICNIC #2 available for a measly 1 dollar ppd. Send submissions if you want. Here's the new address: POB 1325/ Stockton, CA 95201

CAN YOU HELP me? artwork needed for comp. titled "what punks do best." Send me a picture on what punks do best to you, try to make it semi-decent this might be a cover you know. 1215 Ronan Ave./ Wilmas, CA 90744

CASEATION FANZINE number one out now. Interviews with Snapcase, Rancid and more. Issue two will come with compilation tape. If you want your band to be on it, send demo to: Caseation/ 38 Vanier/ Aylmer P.Q./ J9H 1X8 Canada

HELLO, these ads are kinda cheesy, so I'll try not to sound too lame. 19 yr old sXe Taoist (it can happen) looking for cool pen-pals. I just moved to Germany so I'm also looking for people who kinda know the scene (if there is one). I like 15, Crass, blah blah (punk). Please write 'cuz this ad cost me $. Christopher Petty, 149th Mut Co, CMR 412 Box 187, APO, AE 09165.

I'M ASSEMBLING materials for a history of the Gilman St. Project/924 Gilman. I'm looking for a cassette copy of the MRR Radio show from the early eighties during which 'Tim and the gang' discussed the likelyhood and/or possibility of such a club ever existing with Bill Graham—yes, with Bill Graham. Pat Wright, P.O. Box 99166, Emeryville, CA 94662-9166.

MAXIMUMROCKNROLL classifieds

PUNK GIRL, trapped in suburbia hell. Would love to talk to anyone about anything. Into OpIvy, Rancid, Quincy Punx, Swinging Udders, Downfall, Bad Religion. Write: Kate, 2331 John Ave, Superior, WI 54880.

FUCK YOU to all those who don't write back or suddenly ditch me! I want loyal penpals only. I dig Teengenerate, Crime, Lewd, etc. Write: Ryan, Apt. #104, 8880 Cook Rd., Richmond, BC V6Y 2Y4, Canada. No racists.

FREE VIDEO transferring to any world system! Over 3500 shows to choose from! Hardcore, punk, ska, movies! $1 for Big list. Or call to find out about what you want. Peter DeMattia, 8 Haddon Road, Hewitt, NJ. 07421-2329, USA (201)853-4420.

16 YEAR OLD GRRRL stuck in a world of boredom, wants to share stories of punk life/lust and dreams of a dead future. I like The Potatomen, Screeching Weasel, The Mushuganas, and all other types of punk rock. Jessica Ray, 902 Roberts Mill Rd., Hixon, TN 37343.

I WANT MORE! Need more zines, records, & tapes for new 100 Akerwood distro. Foreign bands a plus! Send me what you got or tape/zine list. Catalog is .32 cents. Send to: 1215 Ronan Ave., Wilmas, CA 90744.

ATTENTION: Typo in my Inland Empire scene report. The correct address for On The Rag 'zine is PO Box 251 Norco, CA 91760-0251/ (909) 342-2121. I apologize for any inconvenience this has caused you.

HOMESLICE Productions new release called "Roll Models" the hardcore skate-snow-punk video. Filmed mainly in the San Francisco Bay Area, but lots of good stuff from Europe, Japan and other states. Lots of pros and locals riding streets, parks and ramps. Yours for $13 ppd: Homeslice Productions-1351 Egret Dr., Sunnyvale, CA 94087!

SATAN SMASHING HEADS, ripping limbs, and gutting our bodies. Killing, Mayhem, Death. Satan is strongest in the minds of the wretched vil zombie school children. Tape #4 and pamphlet only $4, send money: CNF Box 9152 Va. Beach VA 23450.

ATTENTION: UNJUST Fanzine #1 is out now. A zine for vegans and non-vegans. Stop the cruelty and order one today. $1.25 ppd. Chris/ 2052 N. 940 W./ Provo, Utah 84604. Distros please write.

PATHETIC lonely, fatass loser? Nope, just Badass Nation. 40 pgs of cool shit. Issue #2 out now. Interviews, stories, reviews, no Emo, no sXe. We are almost as punk as Ben Weasel, not quite. 2 bucks ppd. Send, letters, stories, intviews to: Anthony Chu/ 1032 Goodwin lane/ West Chester PA 19382

CALLING ALL QUEER girls!!! Tired of not having a voice in your scene? Some day soon I'm gonna start a zine called Grinding Gash Union. Nothing pretty here. It will express what it's like to be a lesbian punk in this intolerant, male-dominated world. I need assistance putting this zine together. If you are interested and/or have nay contributions, write to me: Brook Yell/ POB 10762/ Fort Smith, AR 72917-0762

14 YEAR OLD MALE looking for pen pals who are into hardcore and punk. Definite response to all letters sent! Some of my faves: Los Crudos, Minor Threat, The Descendants, The Queers, State of Fear, Capitalist Causalities and tons more. Aaron/ 15601 Orchid Dr./ South Holland, IL 60473

"PURR BOX" has punk rock cd's, clothing, and other stuff. Black steel toes British combat boots, 13 eye, size 7 girls/ 6 guys - $75. Write for catalog: 1534 Crestview Ave./ Hagerstown, MD 21740. Make all checks out to Laura Socks.

19 Y/O PUNK MALE looking for friends into punk rock. I can play guitar and am interested in friends from the Wisconsin area; though anywhere is cool. Write me at: Jeff/5522 Dahlen Dr./Madison, WI. 53705-1342

HEY! 18y/o looking for people to correspond with. I luv ska (& other forms of music; punk, H.C. ,jazz, etc...), Mystery Science Theater 3000, John Waters flicks, & various other things. I go to college in the south & it's boring so write me & I write you back. Thanx! Stephanie-MSC Box 1488,College of Charleston,Charleston S.C. 29424

STRICTLY MODERN Zine Lookin' for a hep cool read. Try us at old "SM". We got comix, reviews, Bukowski, & stuff. Send $1.25 and 2 stamps to 2 Shady Dr. West; Apt.2; Pittsburgh, PA 15228

LONELY DRUNKEN, horny, Oi!, punx boy, 26, has tall pink liberty spikes, into beer, spiky leathers, bondage gear, mace lads, Exploited, Causualties, all Oi! Pogo Punx, desperately seeking an alcoholic, horny Oi! girl, must have tall mohawk or spikes, wear leather, vinyl, spikes, mini skirst, fishnets, bondage gear, in cider-n-glue we trust, Oi! Spider, 438 King Street, Fairport, Ohio 44077 U$A.

HARDCORE ZINE NEEDS demos/ CD/ vinyl to review. Artwork submissions also accepted. To: Chris, 1016 Garden St. #2, Hoboken NY 07030.

17 YEAR OLD sXe into Strike, Sickofitall, Insted, 4 Walls Falling, GB & more. Interested on having penpals & trade stuff. Anyone interested on knowing our sXe/HC scene write to: J.S. Fuentes, A.P. 2872 C.P. 64001, Monterrey, NL, Mexico.

ANY NY, NJ, CT female skins. 100 king some NY fun write and send #. Thanks, Tony c/o Basement Records, 131 Lawrence Pl., New Rochelle, NY 10801, basement.

ATTENTION!!! ZINE looking for ads, contributors, bands with demos and anything else you have to give. This non-profit zine wants to hear from you. Tell us about yourself, your triads and tragedies. We love getting mail, so send it to: First Class Rank/ 212 Rodaline Ave./ Lewes, DE 19958

HAY PUNK! Write this fucken puke. I'm into Crass, Circle Jerks, Minor Threat, D.I., UK Subs, Vandals, MDC, Total Chaos, etc. Love - vandelism, anarchy, peace, shows, the cheap life. The address is: Mobey/ 1409 N. 12st/ Moorhead, MN 56560

17 YEAR OLD BORED and lonely would like some female correspondence if possible, 17-19. I'm into Wool, Malfunkshun, Scream, Nirvana, Mother Love Bone, Sunny Day Real Estate, DK's, Germs, Love Battery, some industrial and techno, blue and green eyes, petite girls, sleeping, staying up all night, coolfucked up clothes, some raving, drinking boone's and zima, non smokers, going to cool shows, etc...Kevin, 304 Boerum Ct., Virginia Beach, VA 23452.

1" BUTTONS Send your black and white art and I'll reduce it to fit the button face. I print with black ink on white paper unless specified otherwise. $25 for every 100 buttons. Send check or money order (or questions) to Christen Carter/ POB 1662/ Bloomington, IN 47402. Questions? (812) 330-0302

INFORMATION on San Francisco area needed. My friend & I are driving from NH to SF June '96 or so. We both need places to live—roommates, soon to be vacant apartments (I would prefer to live alone) or any other general info on the area/travelling/cool places around the country etc. Send to: Hope & Andy, 4 Martin St #13, Derry, NH 03038. I'll send a nice letter with a pretty envelope in return.

ENTOMBED IN THE REALM of a vast concrete hell, rotting forgotten, and needing correspondence. Into loud, angry music, horror/occult/gore, poetry, wicked clowns, and a plethora of sinister activities. Society hates me and the feeling's mutual. Be my friend? You will not be bored. Mental mutilation guaranteed: Patrick Martin-574749-K38T, Madison Correctional Institution, P.O. Box 692, Madison, Florida 32341.

APPRECIATE HONESTY and sincereity and have you no fear of bizarre yet polite correspondence? Currently incarcerated, excruciatingly bored, and into punk, hardcore, industrial, death/grind, horror/occult films and literature, poetry, and many things macabre and abnormal. Go ahead, write. You can't kill me...I'm already dead. Jesus wept, I laughed: Patrick Martin-574749-K38T, Madison Correctional Institution, P.O. Box 692, Madison, Florida 32341.

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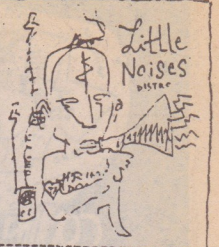

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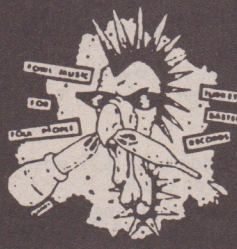

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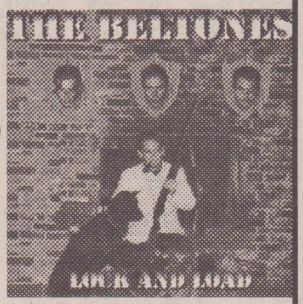

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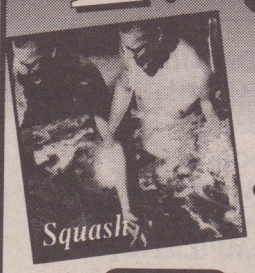

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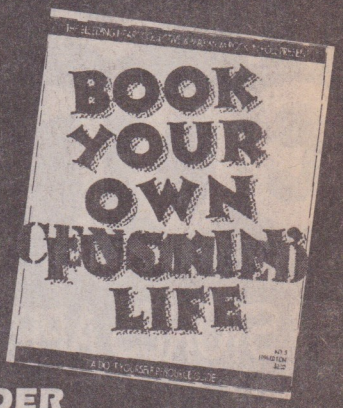

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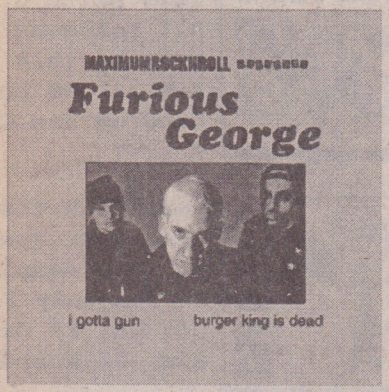

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JP: We worked on it for months!...

J: It just happened against our will...

G: 100% original! Never heard before! (laughs)

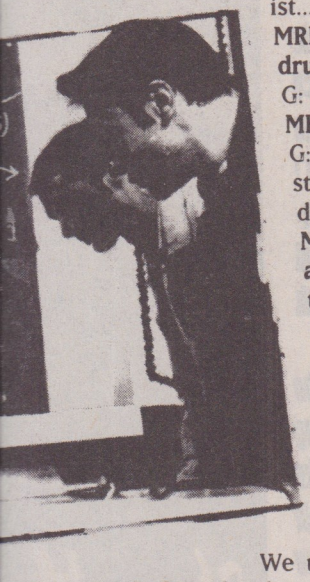
MRR: Let's go a little further in the past. What were your previous bands?

s a whole bunch of them!

was Positif Paradoxe.

t's just stick to the ones that gigged?

et les Dinosaures with my good ole friend the Portuguese Guitarist... This was '86.



MRR: You were on drums.

G: No, I played bass.

MRR: Which style?

G: We played '60s stuff. We used to do a Keggs' cover.

MRR: And what about original material?

G: We had the "Dinosaur Walk", the one and only original... The lyrics were "Dinosaur Step On Me, Dinosaur Eat My Nose"... We used to hang out

ur drummer's friends, they were all in high They were a lot younger than us, between 13 Teenageland...

We were in d to play in the Our last gig ny college in he last band played as les Bémants (the ng Con- it was a ngineer- ool) but know if ere any After as in louil- (the Finger .. sounds really queer-ish ch) the 1st line-up. Same kind of stuff, frat ustine" and all that shit... with les Mouillettes, one really awesome gig. We played for "L'Ecole rtes" party. It's a very exclusive school founded the Middle Ages (... 1821, in fact...) filled with ed people, 100% Catholics.

low did you get that one?

ew the guy who put that together and he liked if. He was wearing a swallow-tail coat. It was at ue d'Hiver (a very fancy place indeed and a real We were on a very high stage (more like a balcony, a couple of stories high). The guy was like Monsieur Loyal (that's how we called a circus M.C. in France). Champagne at will. We played but we couldn't see anything, the stage was so high. I was talking into the microphone saying non-sense stuff like "Are the Basques here!?"... And they were shouting "Yeah!". Then the M.C. came up and told us "Hey guys, why don't you play some rock!"... We played "Mondo", "Beer Bust Blues", "Can't Seem To Make You Mine". It was awesome. The place was almost empty...just a few starchy girls dancing rock and roll together...awesome!

JP: I was in about 12 bands and kicked out of about 8 (don't ask me why!). I did one show as the singer for Poly Morphus in a girls centre. There was about 150 young girls, nothing but girls. A great event.

L: I grabbed a guitar in London back in '89. My first band was an all-girl one. (the Harem)... just did a few '60s punk covers...when I moved back to Switzerland, I played with a bunch of 15-16 year old guys. We did songs by the Ramones, the Beatles, Roy Orbison. We were the Pawnbrockers. We only did one gig in a hockey-club. It went nowhere... really terrible. The fact is that I joined all these bands but never formed them.

J: I was in Los Borrachos before les Godzillas. We did 2 shows. We played stuff by the Stones, Spencer Davis...

G: This was when Jacko was a '60s queer with his tambourine and his long hair...

MRR: When was the Splash 4 first gig?

J: June '95. At the Buffalo, a bar were we used to play as les Godzillas (...a nice place where I once spotted bullet holes in the front window). Then in June and July '95, we played at 4 parties.

MRR: You opened for the Lazy Cowgirls at Le Gibus (this is Paris most legendary punk rock club, the MC5 played there, Heartbreakers played there too many times... and Police some of their first gigs there... this depressing place is run by the local mafia): how was it?

J: We played much too long! 30 hot minutes de feu, then 15 boring ones! Now you get 25 minutes of burning hell. It was a Crypt Records special evening. Tim Warren came all the way from Hamburg to DJ. After the show he almost had a fight with some french gestapo cops who were hassling him.

MRR: In August ('95), you went to record at the Toe Rag studio in London. How was the session?

L: Excellent!

J: It was fantastic. I loved it. It was fun from start to finish thanks to Liam. We told him the kind of sound you we wanted. We got the same tastes as far as music...then we just played while he was doing his thing. It was very fast, so actually as long as a song had been played without too many "mistakes" we kept it instead of working on it...in the end what came out pretty much like what we played, only bette

MRR: How many songs did you record?

JP: Fifteen in one afternoon...

J: ...and they will all be released. There's our f Royal, a 3 song EP on Wild Wild Records, a Larsen in a kinda '60s spirit, 2 more songs on F la with a cover of "Différent" by Strychnine (legendary-kinda-punk" French late '70s-e band). And a single on Roto Records in Sp Turmix from the Pleasure Fuckers is running singles club. Also two cuts will be on son sampler with the Rip Offs, Teengenerate, Italian groups, Bingo and UFO Dictatorz. "Roma Versus The World"and it's out in Febr same people (Reverendo Moon) have just p entire album from Tampax.

MRR: Who is responsible for the choice of c do?

J: You've got two kind of people in the Spl ones who chose the covers...

JP: And the ones who have to suffer them...

L: In fact, we give a try to every proposal and we do anything good with them. For exam Amor" by the Zeros that we played at le Gibus a very good one. We also want the songs to fi usual set list. Right now we do the Gears Trudie".

MRR: And what about the original songs?

J: They're mostly Lili's. I write the lyrics tho

MRR: Three of your songs are in French, o nine's number and two originals. Is this some want to develop?

J: Yes.

L: Well we'll mostly stick to English. Strange e still easier for us to do songs in English. But to a lot of stuff in French, '50s and '60s s rock...Two of the guys in the band have been French records for years. It's not like we're imitate our third-rate image of American music.

J: "Trop Peur" ("Too Afraid") starts with the b "Otage Dollar" from Starshooter and we use bits from "Poly Ma-

goo" (phalt Jungle), "Fier De Ne R Faire" (Olivensteins) etc. It's an irrevent tribute to the golden age of French punk ro We do "Kaalja Nuorille" a cover version Normaali song in Finnish too... We don't